THE

# IMPORTANT COLLECTION

OF

# OBJECTS OF ART

OF

## S. E. KENNEDY, ESQ.

On MONDAY, MARCH 18, 1918

AND FOUR FOLLOWING DAYS

WA/HMM/CM/82/14/2

CATALOGUE

OF

THE IMPORTANT COLLECTION OF

# OBJECTS OF ART

# ANTIQUITIES

# ARMOUR AND ARMS

FORMED BY

## S. E. KENNEDY, ESQ.

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## On MONDAY, MARCH 18, 1918

**AND FOUR FOLLOWING DAYS**

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## First

On MONDAY, MARCH 18, 1918,

AT ONE O'CLOCK PRECISELY.

## ARMOUR AND ARMS, Etc.

1 A Pair of Boar-Spears—*Austrian, dated* 1588

The leaf-shaped heads are hollow, etched on one face with the double-headed Austrian Eagle, surmounted by the date and the monogram K.F. (Karl Ferdinand), and on the other the emblems of the Golden Fleece

2 A Powder-Flask—*Persian, 18th Century*

It is of ivory, carved with stags and floral ornament, mounted with metal-gilt; and a pair of pierced scissors of the same nationality, decorated with *kufutgari* work

3 A Sword-Pommel—*Italian, third quarter of the 16th Century*

Roughly oviform in outline, it is most delicately chiselled and pierced *à jour* with a combat of horsemen in Classic attire

*This fine example of steelwork was formerly on a sword in the Bernal Collection*

4 An Appliqué of Wrought-Ironwork—*Flemish, mid-15th Century*

Doubtless the architectural finial to a door-knocker, this extremely fine Gothic composition of crocketed forms is pierced with tracery of various types; it still retains the original gold pigment with which it was originally coated

5 A Lock and Key—*Spanish, late 17th Century workmanship*

The lock, of brightened steel, is of rectangular form within a finely moulded border, in the centre of which is a panel of architectural design, supported on either side by plain Doric columns; in the architrave formed by this is chiselled a grotesque mask, which falls on pressing a button above, disclosing the keyhole; on either side of the central composition are two rectangular pierced panels showing the mechanism of the lock beneath. The key is of pilaster form, pierced with Louis XIV.-like scrollwork, and chiselled with masks

*See Illustration facing page* 25

form, the decoration of each is
ched with stags, strapwork and
re forged in one with the grips,
ese are vase-shaped and of brass,
set into the grips are plaques of bone
nd scrollwork. An arrow-mark and the
appears on two of the blades

*ne Franz Thill Collection*

7 A Small Dagger or Knife—*French, dated* 1573

Entirely forged from one piece of steel, it has a small oviform pommel, a grip that swells in the centre, and characteristically French quillons upward turned. The blade—5½ *in. long*—is back-edged with a very strong ricasso and faceted back edge widening towards the centre. It bears an armourer's mark (?) in copper, the whole deeply etched and gilt with foliage. The date appears on the sinister edge of the ricasso ; the grip is now covered with mother-o'-pearl

*From the Spitzer Collection*

8 A Door-Knocker—*Flemish, third quarter of the 15th Century*

Of iron, now russeted to a rich brown patine, the actual hammer of the knocker represents the figure of Nehemiah standing beneath an elaborate crocketed canopy, in which the richest flamboyant architecture is noticeable. At the base on either side are the figures of Ezra and Zerubbabel

20 *in. high*, 7¼ *in. wide*

9 A Hand-and-Half or "Bastard" Sword—*German, about* 1520

The ends of the straight quillons and the pear-shaped pommel are spirally twisted, as is also the edge of the shell that forms its principal guard. There is a single pas d'âne. The grip appears of the period. The blade—41¼ *in. long* and 1⅜ *in. wide*—is of flattened oval section, with a strong ricasso, grooved and inscribed "CONTRA VORTVNA"

10 A Light Sporting-Rifle—*Flemish, the barrel dated* 1587

The stock is of walnut-wood, with enrichments of polished stag's-horn, the wooden portions carved in low relief with figures of Lucretia and Pocris ; also various late renaissance ornaments. The polished stag's-horn ornaments are engraved with Amorini, introducing the initials P.O. The butt-plate is of ivory carved as a lion's mask, holding in its mouth a brazen ball. The barrel—39 *in. long*—appears from the date already quoted a little anterior to the rest of the gun. It is partly octagonal in section, stamped with the letters M.M. and the numerals 137. The lock is on the wheel-and-perites principle

11 A Casket of Steel—*German* (*Saxon*), *about* 1580

It is rectangular in form, the whole surface etched with compositions of strapwork so characteristic of Dresden work. Applied round the borders are stamped friezes of metal-gilt with hunting subjects, &c. At the ends are loose handles, while each rectangular panel has applied in the centre a copper-gilt ornament pierced *à jour*

4¾ *in. wide*, 3¾ *in. long*, 3¾ *in. high*

12 A "Town" Sword or Rapier—*doubtless Italian, about* 1590

With its oviform pommel, long straight quillons, knuckle guard, three bars and small shield, it is a familiar type, but this is an extremely fine example of its family, having rich incrustations of silver in the form of Cherubs' heads, &c., inlaid on a field, once gilt. The blade—39¼ *in. long*, exclusive of the ricasso—is of flattened octagonal section, doubly grooved, also pierced with apertures. It is inscribed :

De Alonzo Perez en Toledo (?)

As bladesmith's mark a crowned B is stamped on the ricasso, also the letters T.O.

*See Illustration*

13 An Embossed Iron Plaque—*German, under Italian influence, about* 1590

The general form of the plaque is oval, but the Amorini at the sides and a grotesque mark at the bottom render its outline irregular. It is embossed with the subject of Hercules combating Cerberus. Architectural background. The whole plated with gold, also having the details worked in *azziminia*

14 A Powder-Flask—*German* (*Augsbury*), *about* 1580

Of the form of a section of stag's natural horn, it is wholly fashioned of copper-gilt ; on the front face, cast and chased, are various hunting episodes ; on the reverse side, ends and regulator are finely engraved compositions of interlaced strapwork

*See Illustration facing page* 12

15 A Gag, known as a "pear" gag—*German, probably Nuremburg, about* 1570

This instrument of torture was placed in the mouth, and by unscrewing the ring at the end it sprung open (the mechanism is now slightly defective). This prevented speech. The iron surface is brightened and finely etched with minute scrollwork, introducing on its principal panels lions' masks

*From the Spitzer Collection*

16 A Bag or Escarcelle Mount—*Nationality ? about* 1590

It is now russet-colour, burnished in its reliefs to a brightened surface. It may roughly be assumed that the holding for the actual bag is partially hexagonal chased with a late renaissance relief. Its swivel support is shaped as two terminal figures holding between them a swag of fruit, while a similar form of ornament on the rim itself constitutes the belt socket

17 A Dagger, for use in the left hand—*probably German, about* 1570

This would appear to belong to the category of the fine Saxon swords, so many of which are to be seen in the Armonry, Dresden. The pommel is of inverted-pear form, the straight quillons widen at the ends, and there is the single ring guard on the dexter side. The surface of the hilt, once gilt, is incrusted with figure subjects and scrollwork in silver. The grip, banded with gilded iron, is the original. The blade—10¾ *in. long*—has a strong ricasso, from whence it widens, and is grooved and pierced with various apertures

*See Illustration facing page* 18

18 A Pair of Pistols—*Italian* (*Brescian*), *about* 1690

Like most pistols of their class, they have stocks of walnut-wood, with beautifully chiselled mounts of steel, chased with semi-understood late renaissance ornaments introducing figures, scrollwork, etc. The barrels are 12½ *in. long*, grooved and chevroned. They bear the name of Lazarino Cominazzo. The lock plates are inscribed : Pietro Florentino

*See Illustration facing page* 12

19 A Partizan—*probably Flemish, late* 17*th Century*

The blade is faceted, as is also the haft socket ; it is broadly etched with terminal figures and scrollwork in the Rubenesque manner

20 A Casket, with a domed top—*in the style of the mid-Renaissance*

On a foundation of wood covered with velvet, various motifs in metal-gilt are applied. The lock is on the principle of a combination of letters

21 A Bag, with a velvet embroidered pouch—*the mount doubtless German* (*Nuremburg*), *about* 1580

The heads of the rivets that secure the various catches are shaped as lion's masks. The whole now chased and gilt with scrollwork, a more recent elaboration. The bag, of green and maroon velvet, embroidered with gold

22 A Belt, of silver, parcel-gilt—*probably Hungarian*, 17*th Century*

It is composed of seven rectangular plaques and an elaborate clasp, connected by double curb chains. The plaques, which are gilded, have applied strapwork. The clasp bears the lettering M . F.A.L.

23 A Tilting-Lance—*French or Italian*, 17*th Century*

It is fashioned of light wood ; the shaft grooved into a quatrefoil section, the edges serrated ; the head is shod with a trepartite hold ; it has been painted, the butt end branded with a coat of armour. Such lances are depicted in Pluvinel's (A. de) *Instruction du Roy en l'Exercise de Monter à Cheval*

24 A TOWN SWORD OR RAPIER—*Italian, about* 1580–1600

A light hilted sword, its guards consist of a knuckle bow, quillons curving in opposite directions, a strong pas d'âne, also two counter rings connected by an oval escutcheon. The pommel, quillons, etc., are chiselled to knotted-wood effect, blued, and with gilded enrichments. Spirited masks are chiselled upon the blade socket. Upon the oval plaque that connects the two counter rings is chiselled in relief, "D'Azur au Lion d'or supp. de sa patte dextre une fleur de lys de gu :" which constitutes the crest that was granted to Benvenuto Cellini of Florence ; so doubtless to one of his descendants did the weapon belong. The blade—36 *in. long*—is of flattened oval section with a flamboyant edge, grooved and etched at the hilt. There are also traces of an inscription very thinly etched and now quite illegible lower down the blade

*See Illustration facing page* 18

25 A Fowling-Piece—*Italian* (*Brescian*), *about* 1680

This well-balanced sporting gun is a very fine example of the usually accepted Brescian ornamentation of the latter part of the 17th Century. All its stock, which is of burr walnut, has enrichments in chased and pierced steel, and are carried to the extreme of elaboration, introducing ornamental motifs that include intricate floral scrollwork, amongst the branches of which sport semi-existent animals. The barrel—33 *in. long*—is at the breech octagonal in section, where it is engraved with the name LAZARINO COMINAZZO. This octagonal section verges into a form of faceting, after which it becomes circular in section. The finely chiselled lock is on the snaphaunce principle

26 A Lance-Head—*German* (*Saxon*), *late* 16*th Century*

At the base of the blade are two barrels, the locks of which are discharged on the wheel-and-perites principle. The blade of the lance—10½ *in. long* and 2½ *in. wide*—has a groove running down either face. The whole surface, with the exception of the haft socket, is etched with strapwork, etc., gilt in the manner of certain Dresden armourers of the later part of the 16th Century. It bears a Guild mark

*From the Spitzer Collection*

27 A light form of Dagger, usually termed a stiletto—*Italian* (*Brescian*), *mid*-17*th Century*

Of the common pattern, this example has qualities of workmanship very seldom met with. The general design for its period is fertile and the execution of the finest. It retains traces of the original blued surface. The blade is 7 *in. long* and triangular in section

28 A Wheel-lock Spanner—*Saxon* (*Dresden*), *about* 1600

This interesting spanner belongs to a whole series of fire-arms and a few swords, the work of Daniel Sadeler of Brussels, son of the more famous Jan Sadeler the engraver, chiefly executed for Emmanuel Philabert of Savoy. His principal works are a gun in the possession of the ex-Czar of Russia; another in the collection of Mr. W. Riggs, of Paris; another in the collection of the Viscountess Zouche at Parkham; also examples at Dresden, in the Wallace Collection, and elsewhere. There is likewise a famous sword in the Museo Civico of Venice from his hand. His work is characteristic of a certain stiffness, perhaps lacking in character, but of exquisite workmanship. Invariably the ground is gilded with blued decoration in relief

29 A Pair of Stirrups—*apparently Italian*, *about* 1570

Fashioned of cast bronze richly gilt, afterwards tooled. They present the usual arch-shaped outline with quadruple treads. Down the sides are monsters upholding jewel-like ornaments, upon which rest vases rendered in a Ghiberti-like manner

*From the Spitzer Collection*

30 A Buckle and an Appliqué from a carbine-hanger—*probably German, mid*-17*th Century*

Executed in blued steel, the buckle is chiselled at either end with a man combating a lion and one struggling with a serpent; the remainder is broadly chased with Romanesque trophies. The appliqué has the figure of Mars in Classical armour standing in a surrounding of emblematic clouds

*From the Spitzer Collection*

31 A RAPIER, OR "TOWN SWORD"

The hilt is of the usual three-bar "swept" type peculiar to Northern Italy. It is rusetted, decorated with gold azziminia scrollwork, and at given intervals encrusted with scrollwork in silver. The blade is 40¾ *in. long*, and 1 *in. wide* at the hilt. It is of flattened diamond-shaped section, inscribed on the ricasso "CAINO," and the initials OT crowned

32 A PAIR OF FIGURED GAUNTLETS OF SMALL SIZE—*Italian* (*Milanese*), *about* 1580

These pretty examples of enriched armour come within the scope of the School of Lucio Picinino (second manner). They have the additional interest of having in all probability formed part of the now famous 1839 Christie's Sale. They cannot be actually identified in the very vague catalogue, but Lord Hastings' armoury, from which they were obtained, had much from that sale. These gauntlets seem to belong to that series of defensive armour of youthful size made for Philip III. of Spain now preserved both at Madrid and Vienna. All motifs of their decoration, and the methods in its doing, are of the same character as the other armour of the same class

*From the Collection of Lord Hastings*

*See Illustration facing page* 21

33 A HALBERD—*English or French, about* 1600

The head of this halberd, though of no uncommon type, is of superlative excellence of workmanship; indeed, as fine as any known. The axe-head is crescent-shaped, the beak drooping, while the spike is of bayonet-shaped section; about the centre are two applied groups of masks; the whole head, like the haft-socket, is chased, and in places pierced with groups of dolphins, scrolls, etc. The haft appears old

34 A WHEEL-LOCK SPANNER AND SCREW-DRIVER COMBINED—*Italian, School of Brescia, about* 1670

Entirely forged from steel, now brightened, it presents a dignity of design seldom met with from the School it represents; the ornamentation is of the simplest order, with acanthus-leaves in certain cases pierced *à jour*

*From the Franz Thill Collection*

35 A SWORD-POMMEL—*in all probability the work of Gottfried Leigebe, of Berlin, about* 1670

A variation of this pommel, either in the media of bronze or iron, has constantly been met with, but always erroneously attributed to an Ambrosio Foppa model. With that master it had no connection whatsoever, being of considerably later date, and of German origin. It is beautifully chiselled with the 4th labour of Hercules where he combats the centaur Pholus. Complete swords with such pommels in position are extant at Windsor Castle (No. 69, 1892 Catalogue), in Vienna, also in the Zeughaus, Berlin

36 A POWDER-FLASK—*Flemish, early* 17*th Century*

Fashioned of walnut-wood, it may be considered of ring form, made up of the struggling forms of hounds, boars and deers. The mounts are engraved

*From the Franz Thill Collection*

37 A COMBINATION WEAPON—*possibly English, late* 17*th Century*

It takes the form of a plug-bayonet, with a hilt of gilt brass chased with hounds, and a bayonet-blade—12½ *in. long*—into which is forged a short pistol-barrel, the lock of which is discharged on the flint-and-steel principle

38 A SWORD—*Italian, dated* 1560?

The hilt of this sword, wholly fashioned of blued-steel, might be likened in appearance to the surface of a mulberry; indeed, we can only record one similarly decorated hilt, that on a cinquidea-like weapon at Windsor Castle (No. 31 in the 1892 Catalogue)

The ricasso of the blade is covered in the medium of the hilt, but on one face is applied a plaque of blued-iron that bears the following inscription in gold, which can be construed into meaning

| | |
|---|---|
| IE + XVS | JESVS CHRISTVS. |
| FATTAI P | MADE BY |
| DANIEL DE | DANIEL DE SERVALE |
| SERAVALE | IN THE BLADESMITH'S (STREET) |
| NELCHA | OF MILAN |
| STELODI | BY HIS OWN HAND. |
| MILANOI | THIS (BY) ROYAL (COMMAND) |
| SVA MANE | 1560 |
| STA REG | |
| 15 . 60 | |

The blade is 27¼ *in. long* and 1⅞ *in. wide* at the hilt; is of flattened diamond-shaped section, and tapers to an acute point. It is etched, and gilt at the hilt with scrollwork and a shield-of-arms, a lion rampant, and a fish

*See Illustration facing page* 18

39 A POWDER-FLASK—*Austrian, late* 16*th Century*

Of wood, it is circular and flat in form, painted in polychromatic colours. On the front face carved in low relief is the Eagle of the Holy Roman Empire, encircled by frieze motifs; on the reverse side, an eagle attacking a hare, with a band carved with dogs and strapwork

40 A STANDARD OF RIVETTED CHAIN MAIL—*early* 16*th Century*

Little can be said as to the provenance of chain mail, but from certain evidences of make it may be considered a Venetian production, with silver clasps added probably for the contemporary Hungarian market. It is, however, a most complete and admirable example

41 A DAGGER, for use in the left hand—*the hilt Italian, third quarter of* 16*th Century*

The guard of the hilt is the drooping quillons, with the ring formation in the centre, the whole inlaid with gold *azziminia* damascening, and with chiselled and gilt equestrian figures in the centre of the pommel and ends of the quillons. The blade is 10⅜ *in. long*, and of diamond-shaped section, with a strong ricasso, bearing an armourer's mark

*See Illustration facing page* 18

42 A SPETUM—*probably Italian, about* 1540

The outline is good and of intricate form. It bears an armourer's mark

43 A SPETUM—*probably Italian, about* 1530–40

Though resembling the last specimen in outline, it may be of slightly earlier date. It is without an armourer's mark

44 A WHEEL-LOCK RIFLE—*probably Flemish, about* 1660

The stock is of some close-grained dark wood, inlaid with stags, figures and groups of lace-like scrollwork in silver; also on the butt is an oval crowned, but uncharged, escutcheon surrounded by the Order of the Golden Fleece. The barrel is 33 *in. long* and of octagonal section, bearing as a gunsmith's mark a rampant animal within a shield, with the initials G.S. above. The lock is on the wheel-and-perites principle, having the wheel in the exterior; the plate itself is engraved with stag-hunting scenes. It has the ordinary and auxiliary hair-trigger

45 A CASKET—*Northern France, about* 1480

Of rectangular form, fashioned of wood, it is covered with canvas and parchment; the mounts are of bronze, elaborate in their construction, introducing mottoed borders, fleur-de-lys-like hinges, and applied stars

$5\frac{1}{2}$ *in. long*, 4 *in. deep*, $2\frac{7}{8}$ *in. high*

46 A POWDER-PRIMER—*French, mid-18th Century*

Fashioned of pear-wood, it is flattened pear-shaped, carved with medallions, heads and scrollwork, reminiscent of Bagard de Nancy

*From the Franz Thill Collection*

47 A POWDER-PRIMER

Of triangular form, it is carved of ivory, with the subject of Apollo on Mount Parnassus, also various Renaissance forms of ornamentation, mounted with chased metal-gilt

48 A KNIFE AND FORK, in a case—*probably Dutch, dated* 1609

The case is of box-wood carved in twenty-one compartments with the figures of the Saints and religious scenes, also the date mentioned. The case contains a brace of knives, with metal-gilt hilts having elaborate pierced pommels, the blades partly etched and gilt

*From the Bernal Collection*

49 A WHEEL-LOCK RIFLE—*German, about* 1600

The stock, of walnut-wood, is carefully inlaid with compositions of strapwork, introducing small military trophies executed in polished stag's-horn, the butt-plate engraved with a coat-of-arms. The barrel—$31\frac{3}{4}$ *in. long*—is principally of octagonal section, each top facet-tooled with a duplicated design; at the breech, where there is an adjustable back-sight, and at the muzzle end, it is boldly chiselled with scrollwork and the figure of a warrior in Roman armour. The lock is on the wheel-and-perites principle, with the ordinary safety-catch; it possesses the ordinary and auxiliary hair-trigger

50 A CLOSED HELMET—*Italian (Pisan), about* 1590

This very complete headpiece, only lacking one back gorget-plate, presents the high corded comb, the vizor and mezail of helmets of its class, complete in detail, its surface russeted, and with bands of deep etching, fully gilt; these bands take the form of various trophies of distributed arms. At the back of the skull-piece is a shield-shaped plume-holder

*From the Collection of the Marquis de Rossi, of Naples*

51 A GLAIVE—*Austrian, 17th Century*

The head of this fine weapon has all the characteristics of those made for the Emperor Maximilian II., but it is not of that series. It is etched with the arms of the Holy Roman Empire, introduced in arrangements of strapwork. The etching is signed by a monogramist I.S. ; there is also a date upon it, but too rusted to be decipherable

52 A GLAIVE—*of the accustomed Venetian type, 17th Century*

In this form of blade there is the crescent-shaped projection on the sinister side, pierced with groups of apertures, the whole roughly tool-engraved and punched with trophies, introducing the Austrian double-headed eagle

53 ANOTHER, almost the counterpart

54 A SMALL KNIFE—*probably French, about* 1570

Entirely forged from one piece of steel, the pommel end of the grip is built up into a baluster form, gilded and inlaid with stained ivory. It is well chiselled with acanthus foliage. The blade—4½ *in. long*—back-edged and partially etched

55 A "BASTARD" OR HAND-AND-A-HALF SWORD—*German-Swiss, about* 1530

The hilt is russeted, with a spirally twisted pommel and ends to the quillons ; the counter-guards are numerous and elaborate. The adapted blade is 37 *in. long* and 1⅞ *in. wide* at the hilt

56 AN OPEN CASQUE OR BURGONET—*Italian (probably Roman), about* 1580

The skull-piece of this helmet is slightly pear-shaped, finishing above in a finely embossed group of acanthus leaves ; the umbril and slight neck-guard has a diamantine border ; the cheek-pieces are restorations. The whole surface is russeted and tool-engraved with masks, lambrequins, terminals and trophies, gilded, all suggestive of its Roman provenance. At the back of the skull-piece is an embossed and applied plume-holder supported by double monsters

57 A CABINET OF WOOD, with Linings of Damascened Iron —*Italian (probably Venetian), about* 1580

In a rectangular case of wood, covered with velvet, is a fitting, painted in some cases to represent metalwork ; inset are six small and and one long drawers overlaid with plaques of iron incised with quartrefoil panels of monsters and buildings, partly gilded and blued upon a ground beautifully damascened with *azziminia* ; caryatid figures in bronze, parcel-gilt divide most of the compartments—on feet formed as couchant lions in bronze-gilt

15 *in. high*, 19 *in. wide*, 11⅛ *in. deep*

58 A RAPIER OR "TOWN SWORD"—*the hilt probably Italian, third quarter, 16th Century*

The hilt is of the usual so-called "swept" form, but very attractive from the appearance of strength lent by the width of the various bars which form the guard ; these are pierced *à jour* with combating figures. The surface of the hilt is brightened. The blade is 36 *in. long* and 1¾ *in. wide* at the hilt. It is chanelled in three short grooves

*From the Collection of the Baron de Cosson*

*See Illustration facing page* 58

59 The Head of a Curious Hafted Weapon—*produced under North Italian influence, about* 1570

It has vaguely been classed to a school, but the example, though of splendid quality of workmanship, is so perplexing and contradictory as to render its nationality an enigma. The form of the haft-head is half-military fork, half-bill, but fashioned in the diminutive. We rely solely upon its gold azziminia damascening and silver incrustation as the guide as to its provenance. The beak on the one side is certainly fashioned into what resembles an eagle's head, surmounted by the crown of the Holy Roman Empire, but the piercing on the small rectangular axe blade on the opposite side is a knot-like form usually associated with the House of Savoy

*From the Franz Thill Collection*

*See Illustration*

60 A Pair of Pistols—*apparently North Italian, about* 1690

It would be impossible to over-estimate the magnificent qualities of their workmanship. The foundation stocks, which are of ebony, are inlaid with scroll motifs in silver, whilst all the steel mounts, such as the butt-caps, trigger-guards, lock-plates, and beautifully fashioned barrels, are partly chiselled and partly engraved with the most minute decision, introducing emblematic figures and various late 17th Century types of ornaments. Upon one of the barrels, both of which are 15 *in. long*, and vari-sectioned, is the inscription: "Matteo Acqua Fie Lea"; and on the other "Acqua Fresca," which latter name appears below the flash-pans. The locks are on the snaphaunce principle

*From the Franz Thill Collection*

*See Illustration*

61 A Habard—*of a type usually associated with England in the 17th Century*

It possesses the crescent blade, the drooping beak and pierced spike, issuing from a group of arch-shaped appliqués, each decorated with a mask.

62 A Rapier Hanger or Frog; also its Belt Complete—*in all probability French, about* 1610

It is of leather covered with maroon velvet, bordered with a zig-zag ornament applied in black beads and small decorations in gold thread. In the centre of the frog, which is divided into two parts, embroidered in gold, is a form that might be likened to a fleur-de-lys, from which issue three feathers as used by the Prince of Wales. The buckles on the frog, which are six in number, likewise its other general fittings, are of iron-gilt, recessed with russeted panels ornamented with dots also gilt

63 A Fanciful Poleaxe—*late 17th Century*

Such a weapon is now carried by the gentlemen-at-arms. Its elaborate combination of crescent blade, flanged beak and decorated spike serve no useful office, but they are fine examples of metal-work both blued and gilded

64 A Morion, used by the Trabanten guardia of the Electors of Saxony—*German (Saxony), early 17th Century*

Upon the comb of the skull-piece, framed in strapwork etched and gilt, are the arms of the Saxon Electors, while on the skull-piece itself,

in similar compartments, are figures representing Mutius Scævola before King Porcenna, and M. Curtius leaping into the pit

The rivets that retained the lining in position have metal-gilt heads shaped as lions' masks, ringed in the mouth. It possesses its original chinstraps

65 The Grip and Pommel of a Sword—*certainly the work of Gottfried Leigbe of Berlin, about* 1670, *but under an influence earlier than the art of his time, doubtless that of Hans Muelich of Munich* (1516–1573)

This excellent piece of workmanship, forged hollow, shows a multiplicity of design contradictory in its very construction, 16th and late 17th Century motifs combining in a luxury of ornament. It introduces masks, terminal figures and arrangements of strapwork, all adding to a richness of effect that is surprising. The shape of the hilt of the complete sword to which it belonged would be difficult to imagine

66 A Glaive—*Austrian, dated* 1663

Like the glaive-heads of earlier date, it is finely etched with groups of strapwork, crowned coats-of-arms, the emblems of the Golden Fleece, and the letters S.F.F. It, however, bears the surprisingly late date already referred to ; the haft appears to be the original

67 A Cabinet of Wood, with linings of damascened iron—*Italian* (*Venetian*), *about* 1590

The exterior of the cabinet is of ebonised wood, carved at the topmost corners with terminals. It is fitted with twelve drawers overlaid with plaques of damascened iron, taking generally the form of some semi-Oriental palace viewed in perspective. In addition to the gold and silver *azziminia* damascening there are recesses with metal-gilt statuettes in Classical attire

$14\frac{1}{2}$ *in. high,* $16\frac{1}{4}$ *in. wide,* $8\frac{1}{2}$ *in. deep*

68 A Spoon—*Flemish, 17th Century*

The grip of ivory, carved with a Cherubim, the mounts of silver-gilt, while the bowl is formed of a segment of a cowrie-shell ; and a spoon of ivory, carved with a terminal female figure developing into acanthus foliage

69 A Waldpraxe, or Trousseau de Chasse ; a set of hunting implements—*German (Saxon), about* 1630

This very massive and somewhat clumsy set of utensils is composed of the heavy principal knife, two smaller auxiliary knives, a fork and a steel. There is an implement missing. The whole is of brightened steel, with grip of stag's-horn held in position by rivets with hemispherical heads of brass engraved with the Arms of Saxony. The scabbard is of wood covered with green velvet, with three elaborate mounts, the top one embossed with a huntsman and dog, the middle mount with a coat-of-arms on which are the Arms of Saxony and Brabant, and on the ferrule-mount the figure of a recumbent stag

70 A Small and Complete Bag—*German (Nuremberg), about* 1580

The mount is of iron, now russeted, simply but delicately fashioned, with a dentated ornament around its edge. The bag itself, of buff leather with two auxiliary compartments, is nicely embroidered with three bands of plaited leathers that originally appear to have had a metallic surface

71 A Sporting-Rifle, of large bore—*dated* 1677

The stock, in all probability, is of pear-wood, most delicately carved with a panel of a hunting scene; and on the cover of the perites-box a composition of scrollwork, with boar-hunting figures. The barrel is 23½ *in. long*, and of octagonal section; as gunsmith's mark it bears, inlaid in brass in a small oval shield, the figure of an ostrich and the letters A.S.P. There is an adjustable back-sight; all the mounts, like the back-sight, are of brightened steel, most delicately pierced *à jour* with hunting subjects and intricately devised monograms, showing a coloured tinsel beneath. The lock is on the wheel-and-perites principle, having the wheel in the interior. It bears the inscription "HANS CONRAT VITT (probably Victor) A SCHAFF(AU)USEN." On the butt is carved the afore-named date and the monogram P.V.C. It possesses the ordinary and hair-trigger. Schauffhausen is the most northerly Canton in Switzerland; the capital is of the same name; the Rhine forms its southern boundary

72 A Rapier-hanger, or Frog—*comprehensively late* 16*th Century*

Composed of rose-coloured velvet brocade and gold galon, with the multiplicity of nine buckles for retaining the scabbard; the buckles, as well as the hook for attachment to the belt, are of iron, chiselled

*From the Spitzer Collection*

73 A Rapier, or "Town Sword"—*probably French, third quarter* 16*th Century*

The hilt presents no peculiarity of form, having the oviform pommel, straight quillons and three bars; but the curious chain-pattern motif of its decoration—in this case russeted and incrusted with silver and gilt—has been attributed, and on good foundation, to the workshops of Claude Savigny (1578–95) of Tours. The blade—37¾ *in. long*—of flattened hexagonal section, bears on the ricasso an armourer's mark, a crowned rampant lion

*From the Spitzer Collection*

74 A combined Spoon and Fork, folding—*Flemish, early* 17*th Century*

Carved of ivory, the form immediately above the fork is in the shape of a female figure; the stem is square-sectioned, and carved with late Renaissance ornaments

75 A Knife and Fork—*Flemish, about* 1660

The ivory grips are carved with compositions of boars, stags and hounds combating; silver-mounted, with a steel blade to the knife

*From the Londesborough Collection*

76 A POWDER-FLASK—*Flemish or German, early 17th Century*

Of ivory, it is turned circular and flat, engraved with conventional scrollwork, and inlaid with annular ornaments in amber ; on the front face is inset a circular silver medallion representing the Crucifixion. The mounts are of bronze

*From the Franz Thill Collection*

77 A CLOSED HELMET—*Italian (probably Milanese), late 16th Century*

The skull-piece has a high-roped comb, and is embossed with formations above the ears. The visor reinforces the front part of the same ; the mezail short and strong, pierced with a circular arrangement of holes on the dexter side for breathing purposes ; the chin-piece opens down the side. The lower edge of the helmet is finished in a hollow roping that would fit over the top-plate of the gorget, ensuring free rotary movement to the head. The whole surface is blued and deeply etched, and gilt in bands introducing duplicated Savoyard knots

*From the Collection of E. J. Brett, Esq.; illustrated in his work, "Ancient Arms and Armour," Plate XXIII, Fig. 4*

78 A HALBERD—*German (Saxon) late 16th Century*

It has a broad leaf-shaped central blade, double axe-head and drooping spike, also a well faceted haft-socket. The whole surface is deeply etched with compositions of strapwork, the main themes of which are gilt. It is stamped with an armourer's mark—an acorn. It possesses an original haft

79 A RAPIER, OR "TOWN" SWORD—*Nationality ? about 1570*

The beautiful hilt of this sword has the single ring and upturned bars from the pas d'âne, very often associated with Italy, but in this instance the evidence of its decorations hardly allows it to be definitely allocated to that country. The cartouche-shaped ends to the quillons, the bars, knuckle-guard, etc., seem rather to point to a Flemish provenance, but even that is uncertain. The whole of the groundwork is russeted, broadly incrusted with silver, and at given intervals recessed with small diamond-shaped panels having gold *azziminia* decoration

The blade—40½ *in. long*—of flattened diamond-shaped section, is partially grooved, and bears the running wolf mark of Solingen

*From the Collection of Count Nesselrode*

*See Illustration facing page 5*

80 A FLASK, for priming powder—*probably Dutch, about 1700*

Of flattened pear-shape form, its surface is now of brightened steel ; on one side depicted in low relief is a carousal scene of three figures, and on the reverse Bacchus seated upon a barrel. The background is gilded and at the base is a seal of diabolical significance

*From the Spitzer Collection*

81 A PAIR OF SPURS—*Nationality ? about 1600*

The necks slope slightly downwards and are armed with wheel-rowels of eight points. The decoration consists in rectangular sections of the heel-strap and necks incrusted with silver pearls alternating with faceted and punched compartments once gilt. Other parts of the spurs have been originally gilt

82 A KNIFE AND FORK—*Flemish, 17th Century*

The grips are of ivory carved with infant Bacchanals holding bunches of grapes. There are silver-gilt ferrule-mounts ; the blades of steel

83 A HEAVY-BORE PISTOL—*North Italian, about* 1630

The stock, of walnut-wood, is small for the proportion of the lock and has the characteristic oblique-angled butt, crudely carved with mouldings ; it has at some time been subjected to alteration. The barrel—$9\frac{5}{8}$ *in. long*—is partly octagonal in section. The lock and lock-plate are of great size, the latter of varied outline. It works on the wheel-and-perites principle, with the actual wheel exposed, the whole chased with winged terminal figures and engraved with monsters in the accepted Brescian manner. It presents no peculiarity of discharge

84 A SHORT SWORD—*the hilt in all probability Flemish, about* 1660. *The blade dated* 1599

The type of hilt associated with this hanger-like sword has been open to controversy as regards its nationality. Prussia has embraced the school, but instinctively we feel that some Flemish town has greater claims to the production of this specimen. Anglo-Dutch hilts of the same order are in existence, but poor things as artistic productions if compared with the specimen under consideration. A lion forms the pommel, in an attenuated form, the knuckle-guard, and with its paw upon a ball the actual guard, but all chiselled with great freedom of design and excellence of workmanship. The blade—24 *in. long* and 10 *in. wide* at the hilt—of flattened diamond-shaped section, is etched and gilt with a simple shield-of-arms, the date given above and a long Latin inscription

85 A KNIFE AND FORK—*said to be English, about* 1640

The grips are of ivory, and respectively carved with the figure of a gentleman in the costume of the time holding a hawk, and a lady with a fan, silver-mounted, with a steel blade to the knife

86 A HALBERD—*German, about* 1600

Of simple form, the whole surface is broadly etched with scrollwork scintillating around a central crowned coat-of-arms of many quarterings. The haft appears to be original

87 A BIT—*belonging to the Hispano-Mexican School, 17th Century*

Of bright steel, the ports are S-shaped, broadly chiselled with scrollwork and applied with loosely-riveted rosettes. It has never possessed bosettes, but like forms enrich the end of its snaffle mouth-piece

88 A RECTANGULAR PLAQUE—*Italian* (*Milanese*), *about* 1570

This plaque, evidently from the fitting of a cabinet, comes closely within the school of Lucio Picinino's first manner, and is of its type as fine as possible. Embossed upon it is the adoration of some youthful warrior, denuded of his war-apparel. The architectural background is wholly plated with gold, whilst the details of the general costume of the attendant populace is rendered in that manner we acclaim as belonging to the master in question

$3\frac{1}{8}$ *in. by* $5\frac{1}{8}$ *in.*

89 A Powder-Flask

Finely grooved, likewise chiselled with a coat-of-arms (uncharged), engraved, blued and gilt, it presents an object of considerable beauty of workmanship

90 The Pommel of a Sword of the "Tuck" Order—*Italian, mid-16th Century*

In smaller proportions we are accustomed to this type of pommel, as, for instance, on that fine "town" sword formerly in the Spitzer Collection, No. 257 of the 1895 Catalogue, but in this large size we can only assign it to a sword of the type we have mentioned. Of gilded iron, its outline presents two C-shaped scrolls placed together, the space between being occupied by an oval panel containing a warlike figure

91 A Halberd—*Nationality? about* 1580

This gracefully-fashioned halberd-head is perplexing, as from the quality of the metal it appears of early 16th Century date, but its elaborate outline suggests that an alteration to its original shape at the date to which it is now assigned was effected. Two forms that might be taken for the letter A are pierced in the beak and blade

92 A Rapier, or "Town" Sword—*probably of Northern French origin, about* 1580

Here we have the usual double-bar swept hilted rapier—each part belonging, broadly chiselled with combating figures now bright, on a ground gilded. The general borders are of a chain-pattern design. The blade is 40½ *in. long*, of flattened octagonal section, grooved, and inscribed "HEINRICH. × .BRABENDER × ME FECIT × SALIGEN × "

*See Illustration facing page* 5

93 A Pistol—*doubtless German, about* 1580

The stock, which is of some close hard-grained wood, is almost entirely overlaid with minute concentric scrolls in engraved and polished stag's-horn, in some instances stained green, yellow and red. This general design is in places intercepted by animals and grotesques in the same medium. The hand of the inlayer is recognized, but unidentified. The general proportions of the stock are excellent, having the large spheroidal pommel. The lock is on the wheel-and-perites principle, with an applied wheel-case of gilt brass on the exterior; both the lock-plate and the barrel, which is 12½ *in. long*, and which widens somewhat towards its muzzle, is tool-engraved with figure subjects terminals, lambrequins and general strap work, gilt and plated with silver on a blued ground

*See Illustration*

94 A Knife, Fork and Spoon—*Flemish, 17th Century*

The ivory handles are carved with compositions of boys sporting, in the manner of Fiamingo; the blade of the knife and fork, of steel; the bowl and stem of the spoon in silver-gilt—in tooled leather case

95 THE BACK AND BREAST OF A COMPLETE GORGET—*This would appear to be French, and what might be termed of the later Louvres School, about* 1580

Solidly constructed, and deeply etched, we note that most curious interlinked arrangement of flowing scrollwork (in this instance filled with coloured pigment) that has already established itself as a French theme of decoration in armour of the third quarter of the 16th Century. The entire groundwork is etched, and finely gilt with terminal figures, trophies of arms and scrollwork, introducing in the front plate an equestrian figure, and into the back an unmounted figure that might be construed into that of Mars

*From the Spitzer Collection*
*From the Collection of M. Sigismund Bardac*
*See Illustration*

96 A TIPPET OF FINELY-RIVETTED CHAIN MAIL—*Central Europe, early 16th Century*

There is the so-called "Bishop's Mantle" in this form of chain-mail defence, emanating from Venice; also a similar shape of tippet seen in Burgmair's "Triumph of Maximilian." To the former class this example appears to belong. It, however, possesses short sleeves. Its lower edge is vandyked, and is bordered with links of brass

97 A PAIR OF SPURS—*Difficult to assign to a school, but most probably French, about* 1600

With their large five-pointed rowels and drooping necks, they belong to a group of late 16th-early 17th Century spurs, common enough; but these specimens being of such wonderful quality of workmanship, and incidentally in pristine condition, lend to them an almost unique charm. The motifs upon them—all the medley of late Renaissance ornament—chiselled with most wonderful minuteness, raise them almost to the level of great works of art

98 A HALBERD—*German, dated* 1569

Of simple form, the whole surface is etched with compositions of scrollwork, introducing the Austrian Eagle holding in its talons an arrow (probably some archer's guild). At the haft-socket is the date; the haft is the original

99 A HALBERD—*German, dated* 1563

Of simple form, the surface is etched with the Arms of the Archduke Ferdinand, the monogram K.F., also emblems of the Golden Fleece

100 A HEAVY SPORTING-RIFLE—*South German, about* 1630

The stock of this rifle, of close-grained walnut-wood, is wonderfully carved with hunting scenes on the dexter side depicting the triumph of the animal world, on the sinister ordinary hunting scenes, with a most elaborate portrait of an elector framed within the body of the double-headed eagle, upon whose wings appear eight smaller provincial

portraits. On the background is the inscription "CONCILIO INDVSTRA." Upon the cover of the perites-box is the figure of Saint Eustace. Below either side of the groove of the ramrod socket runs the following old German inscription—

DER · FVX · DERHAT · EIN · GVETEN · BALG : | SVNST IST · ER · GAR FEIN · BESER · SHALCK · | · WER · FIX · MIT · FIXEN · FANGEN · KAN | DER · BLEIBT · EIN · MAN · FIR · IEDERMAN | VNS · HASEN · IST · EIN · SHANCZ · GERATEN | DAS · WIR · HVND · VND · JEGER · BRATEN | · DIE · ZVEVOR · VNS · SHINDEN · VND · ASEN | DIE · ZALEN · WIR · MIT · SOLHER MASEN |

Which, literally translated, reads—

THE FOX HAS A GOOD HIDE; OTHERWISE HE IS VERY ARTFUL; HE SWIFT AND IT IS DIFFICULT TO TRAP HIM, HE ALSO REMAINS A MATCH FOR EVERY MAN. TO US HARES CAME THE CHANCE THAT WE COULD ROAST DOG AND HUNTSMAN WHO FORMERLY SKINNED AND EAT US, WE REVENGE THEM WITH THESE MEASURES

The barrel—30 *in. long*—of octagonal section, is inlaid with a wreath in brass, also a riband inscribed "MICHAEL HAS," also as gunsmith's mark a rampant lion. The back-sight is adjustable; the lock, on the wheel-and-perites principle, is engraved with animals

101 A SUIT OF ARMOUR—*comprehensively German, about* 1530

Certain plates in this dignified harness could not be equalled for their fine form and excellence of make—notably the breast-plate, with its almost mechanical fan-like fluting and the grand cabling to its principle borders. The helmet, too, is also a most important example of its kind, having that wide slightly concave hollow to the comb of the skull-piece suggesting a slightly earlier period in the 16th Century than the remainder of the harness. The suit now consists of the back- and breast-plate, gorgets, taces, tassets, garde-de-rein, brassards, mitton gauntlets, cuisses, knee-cops, jambs and solerets. There are large palettes protecting the gussets—modern additions

*From the Spitzer Collection*

*See Illustration*

102 A FORM OF SHORT SWORD, termed the *Cinqudea Veneziana*

The Wallace Collection is rich in weapons of the same type, as they were ever popular with the mid-19th Century collector, seeming an appropriate field for the finest Italian Renaissance blade ornament. Ercole di Fideli was the greatest master recorded who decorated blades, and we see upon the blade of this example a semblance to his art. It is inscribed "PVLCHRVM EST MARTEMORI ET VIRILITER CERTARI" (*sic*). There is likewise an inscription on the copper-gilt covering to the side of the grip

*From the Spitzer Collection*

103 A SUIT OF TILTING-ARMOUR, with its accompanying reinforcing pieces—*probably of French origin, about* 1570–90

This fine Tournament set has the advantage of possessing practically all its additional protection plates, it also retaining its original surface colour of bluing enhanced with nervures and large foliage schemes gilt. On the usual foundation lames of a late 16th century armour are attached the additional plates for service in " the jousts of the Italian course "

*From the Spitzer Collection*

*See Illustration*

104 A WAR-HAMMER AND AXE COMBINED—*German (probably Saxon), about* 1520–40

It belongs to that family of the short hafted series which includes the mace proper and the short axe with its various eccentricities of form. This example, with the exception of the head, is entirely forged from one piece of metal and presents an ironsmith's achievement of great merit. Beyond that it is etched in an admirable manner, denoting a Saxon influence, to which nationality it has been assigned

105 A KNIFE AND FORK—*Flemish, 17th Century*

The grips of ivory, most grotesquely carved with compositions of scrollwork introducing many comic masks. Silver mounts ; the blade of the knife of steel, stamped SIMEBOS

106 A Pair of Boxwood Grips—*Flemish, 17th Century*

The counterpart in carving to the last described, but somewhat larger in treatment

*From the Shandon Collection*

107 A PARTIZAN—*It shows a French influence, and is dated* 1651

The surface is well etched with a coroneted coat-of-arms, trophies of artillery and armour. On a riband scroll are the initials I.E.H.Z.S., also abbreviated inscriptions, somewhat effaced. It has at the haft-socket an elaborate tassel of considerable antiquity

108 A Rapier, or " Town " Sword—*of Saxon fashion, in the style of about* 1590

It has straight quillons and double-ring hilt, and presents a rich appearance, incrusted with figure subjects and chain ornaments on a gilded ground. The grip is in accord. The blade—37½ *in. long*—is of flattened octagonal section and grooved some part of its length, inscribed ANTHONIO PICHINIO. Antonio Piccinino was supposed to be the father of the famous armour embosser of Milan ; he dates from 1509 to 1589. It has been suggested that all blades unless signed with the double C in Picinino are contemporary forgeries. This is according to Boeheim, but since the great Milanese armourer-artist, his son almost invariably spells his name with one C ; this is a difficult suggestion to accept. In this instance as ANTONIO is spelt ANTHONIO and Picinino lacks its double C's, the blade in question may be a fine but contemporary copy

*Stated to have come from the Royal Armoury, Dresden*

109 A PAIR OF PISTOLS—*Italian (Brescian), about* 1690

It would be impossible to find a more highly wrought pair of weapons of their particular class. To that curious stilted series of enrichment to which their chiselled mounts belong, they are of the very finest. Nothing could excel the beauty of workmanship of their butt-caps, their locks and general mounting. The funny motifs of mermaids, monkeys, masks and scrollwork are carried out to the greatest minuteness. The foundation medium of the stocks is burr walnut-wood. The barrels—12½ *in. long*—are splendid examples of the work of Lazarinino Cominazzo, by whom they are signed. The locks, on the flint and steel principle, are signed immediately below the flash-pan Giō Battā Triani. One ramrod is missing

*From the Bernal Collection*

*See Illustration facing page* 12

110 A CHANFRON—*German, late 16th Century, in emulation of North Italian work*

Could we truthfully have said this was of Italian origin we should have been better pleased, but it distinctly belongs to that school of embossing attributed by the late Wendelin Boeheim to an almost imaginary armourer, Giovanni Battista Serabaglio, said to be a native of Milan. However, no record of such an armourer exists save that the Archduke Ferdinand bought armour "from a certain merchant Serebeg," who was no Milanese, but a Southern German. We see here, therefore, a very fine parade chanfron, almost in the best North Italian manner, but worked by a German, with whose execution we are familiar but with whose name we are unacquainted. Combats of Romans and Orientals, trophies and festoons of drapery enrich its surface, which is russeted, plated with gold and silver, and inlaid with gold and silver *azziminia*

*See Illustration*

111 THE CANTLE PLATES OF A SADDLE, *of similar workmanship—latter part of the 16th Century*

These plates, in three parts, do not actually belong to the chanfron, but they present similar workmanship. In the centre is shown the Conversion of Saul

*See Illustration*

112 The Double Burr Plates of a Saddle, not belonging to the aforesaid, but of similar provenance

In this case is depicted upon them an encounter of Classical warriors, practically impossible to connect with any particular episode

113 A Spetum—*probably North Italian, about* 1560

The head of this hafted weapon is robust and well forged; moreover, the etching and gilding upon it are of high order. On either side are introduced a kite-shaped shield-of-arms amid compositions of scrollwork

114 A War Hammer and Pistol Combined—*German, about* 1600

The haft of the hammer forms the barrel of the pistol, and is filled with a fitting having a hemispherical head that makes a ramrod. The cylindrical grip, covered with its original leather, is likewise

114—*cont.*

hollow, and is closed by a pommel of hemispherical form that opens in box-like shape in the centre. The pistol discharge is immediately below the haft-socket and on the wheel-and-perites principle; the hammer head is insignificant. The whole weapon is etched and in many places gilt with arrangements of scrollwork introducing trophies of arms

115 A KNIFE—*in all probability French, early* 17*th Century*

The grip, of ivory, is carved with a composition of figures representing the Judgment of Paris, silver ferrule, and steel back edged blade

116 A DAGGER, for use in the left hand—*the decoration under the influence of Giorgio, called Mantuano Ghisi, of either Mantua or Rome*

The decoration of this dagger is similar to a sword-hilt in the Budapest Museum. It is chiselled with heads and damascened with scrollwork in gold, also graven and gilt with little figure subjects. The blade—12½ *in. long*—opens in a trick manner; it bears an inscription, the fir-cone of Augsburg, and the running wolf of Nassau. The scabbard, mounted in a like manner to the hilt, has a partition for an auxiliary knife, now missing

117 A HALBERD—*German, dated* 1564

Of simple form, the whole surface of the head is finely etched with the arms—presumably those of Maximilian II.—and the motto "DOMINO PROVIDEBIT," the date referred to, also an ecclesiastically crowned monogram MM., the fieldwork occupied with scrollwork

118 A LATE FORM OF "TUCK," OR FOINING-SWORD, with largely proportioned hilt—*probably an Italian production of the third quarter of the* 16*th Century*

The hilt of this beautiful sword has been described by the Baron de Cosson as "the finest silver incrusted example known to him." It deserves such high praise. The pommel is oviform, the quillons of great length, with a slight diagonal bend, completed with two counter-rings and a large pas d'âne. Like the swords of the same nature in the Musée d'Artillerie, Nos. J. 95 and J. 377, and the sword No. 675 in the Wallace Collection, the grip is not the original, it being far too short to serve the purpose for which the sword was intended. The incrustations silver that constitute the hilt enrichment take the form of Amorini, foliage tendrils, etc., accurately inlaid in that school of design often found on English-made hilts of a somewhat later date, but which enrichment, in the greater majority of cases, can be traced to an Italian origin. The blade—37¼ *in. long* and 1⅛ *in. wide* at the hilt—is of flattened diamond-shaped section. It presents the peculiarity of having its ricasso incrusted with silver, *en suite* with the hilt

*From the Spitzer Collection*

*From the Collection of M. Sigismund Bardac*

*See Illustration*

119 A Halberd—*German, dated* 1596

A variation of the type of the halberd No. 121, introducing in its enrichments similar emblems, also the lettering F. F. Z O. and the date referred to. The haft appears original

120 A Spanner and Screw-driver combined—*possibly Spanish' about* 1640

The surface is now brightened. It has a cylindrical spanner-head incised with ornaments. Immediately below the screw-driver is an annular form pierced with an arrangement of trefoil ornaments. The workmanship is admirable and the preservation excellent

121 A Halberd—*German, dated* 1558

Of simple form, etched upon its surface are all the emblematic motifs associated with the Archduke Ferdinand of the Tyrol, including the ragged staff of Burgundy, the briquet of the Golden Fleece, and the letters AR, also the date referred to

122 A Breech-loading Sporting Arquebus—*probably German, about* 1590

The stock is of walnut-wood, inlaid with subjects in engraved and polished stag's-horn. On the stock are combats of nude figures, depicting the "Rape of Helen," inscribed in ariel perspective "RAPTVS" and "HELENA," likewise coat-of-arms and dentated mouldings. The barrel—36¾ *in. long*—is partly octagonal, etched and gilded with duplicated groups of foliage. The lock is on the wheel-and-perites principle; but its mechanism is interesting and somewhat complicated. By pushing forward the backsight a spring is released, and the breech of the barrel springs open by two hinges on the side away from the lock-plate, thus opening a passage to the breech of the barrel, into which fits a detached chamber, having a projection containing a touch-hole, through which the flash from the pan was conveyed to the ignition of the iron perites. Doubtless many of these detached chambers were carried ready primed, but their insertion into the breech must have been an act of precision, for after its insertion it had to be sharply turned to the right and then thrust home in order to bring the touch-hole of this separate chamber immediately over the ignition-pan of the lock. The wheel is wound by a permanently attached spanner, the workmanship of which, owing to neglect, is difficult to understand. There is a safety-catch to the lock at the butt-end of the plate. The whole lock is etched and gilt

*In the Tower of London (Class XII. No.* 1) *there is such a breech-loading chamber-piece, rightly attributed to the ownership of King Henry VIII.*

*In the Wallace Collection, No.* 794, *is an almost similarly constructed breech*

*In the Royal Scottish Museum, Edinburgh, is an arquebus with a breech-loading action*

123 A Sword-Pommel—*German or Swiss, about* 1540

Its form is pear-shaped, the whole surface chiselled with the story of William Tell and numerous other figures, all chosen from the famous exploit

124 A Bag- or Escarcelle-Mount

The surface is russeted and boldly encrusted with arabesque foliage in gold and silver

125 A Form of Hirshfanger—*German (Saxon), about* 1590

The whole of this combination-weapon is of brightened steel, etched with Saxon scrollwork, introducing figures in the costume of the period, likewise a pelican, hare and hounds. Applied to a short eviscerating knife is a pistol, working on the wheel-and-perites principle. The barrel is not rifled, and only measures 4½ *in.* in length

126 A Halberd—*in all probability Italian (Pisan), about* 1600

This purely parade weapon belongs to that series of hafted weapons, principally linstocks, that were imported to most civilized Europe from Pisa in the early years of the 17th Century. The make of the head and the broad tool engraving demonstrates this fact. It has an old haft, carved with scale ornaments, decorated with a gold bullion tassel

127 A Heavy Rifle—*Nationality? dated* 1593

The stock is of walnut-wood broadly inlaid with engraved and polished stag's horn, taking the form of figures of the time, introducing among others that of a flutist, likewise grotesque animals and strapwork. Certain of the detail is stained green. The barrel—51½ *in. long*—is wholly of octagonal section and bears beyond the date to which we have alluded, the letters M.B. and a gunsmith's stamp. The massive lock is on the wheel-and-perites principle, the wheel encased in engraved and gilt copper, in which medium are details of the safety-catch

128 A TOWN SWORD OR RAPIER—*probably a production of Tours, about* 1580–90

This fine hilt of "swept" proportions has that charm of colour and freshness of execution only seen on some of the wonderful hilts to be found in the Dresden Armoury. Perhaps a little crude in the rendering of its figure subjects, it has all that *naïveté* associated with the 16th Century sword hilts of France. On it are chiselled various ecclesiastical processions, with conventional flower motifs. The blade—36½ *in. long* and 1 *in. wide* at the hilt—is of flattened diamond-shaped section doubly grooved at the ricasso, where it is stamped with a recognized but unknown bladesmith's mark

*See Illustration facing page* 5

129 A Halberd—*German, dated* 1666

There is little doubt that this is a pontificial parade weapon, emanating through the Court of Austria, as the largely proportioned head is broadly etched with the arms of Austria, religious emblems, and the mitred initials L.I., also the date already stated

130 A Small Knife, Fork and Pricker—*Dutch or English, about* 1660

The grips are of ivory, two with female and one with a male figure in the costume of the time; the steel blades are partially etched and gilt

131 THE STAR CHAMBER LOCK AND KEY OF KING CHARLES II.—*English workmanship of the period*

These were formerly the property of the Duke of Ormond. The works of the lock are of steel overlaid with plates of brass, decorated with finely cut appliqué ornaments and bands of leaf-and-thistle engraving, the three handles formed as chased rosettes. The key is of steel most elaborately chiselled, pierced and engraved with two portraits of Charles II., wearing armour, crowned, and in a large periwig; the background is gilded. The stem of the key built up of a series of architectural motifs

*From the Collection of James Gurney, Esq.*

*See Illustration*

132 A Case for a Miniature—*probably French, late 16th Century*

Of iron and elongated octagonal form, the exterior and one face of the interior is very fine etched with what may be termed the Italian grotesque and scrollwork, gilded on a blued ground. It is hinged at the base.

*From the Lelong Collection*

133 A Padlock—*German (Saxon), about* 1600

Of iron, its outline is broken with a series of scrolls; the whole surface is etched in the Saxon manner and gilt

134 A Box, probably made to contain a powder-primer—*Italian (Brescian), about* 1660

Of brightened steel and of oval form, it is almost wholly pierced with compositions of scrollwork, introducing in the centre of the cover a subject of Nymphs bathing

135 A Pair of Jambs and Solerets—*Italian (Pisan), about* 1590

They are of the form associated with Italian suits of more or less mediocre quality, but extremely difficult to find when genuine. The sabotins are of the round-ended variety. The general surface is now russeted, but doubtless originally blued. They are enriched with broad bands of ornaments in the form of strapwork gilt and filled with a black pigment. Hinged on the exterior, buckles and straps fastened the jambs on the interior. The spurs apparently fitted into rectangular slots, the fixment for which are still in position

*From the Collection of the Marquis de Rossi of Naples*

136 A Casket—*Spanish, late 15th Century*

Of wood covered with leather tooled with inscriptions and late Gothic motifs, it is most elaborately mounted with iron now russeted. Bordered by an architectural frieze and lock escutcheon of multi-pinnacled form, the various bands that strengthen the casket have cockle-shell shaped ends

9 *in. wide,* 6¼ *in. high,* 6 *in. deep*

137 A KNOCKER—*Nationality ? about* 1560

It is of iron, the surface now russeted and partly applied with architectural forms. In this example early 16th Century types of ornament are used, such as caryatid figures, and general Holbeinesque themes. The actual knocker at the top is formed as a grotesque head

$12\frac{3}{4}$ *in. high*, $4\frac{1}{4}$ *in. wide*

138 A LIGHT RIFLE, made for a left-handed man—*Saxon, of the latter part of the* 16*th Century*

The stock, which has that downward curve peculiar to a certain late 16th Century type of firearm, is of close-grained dark wood finely inlaid with duplicated scrolls and grotesque animals in polished stag's horn partially stained. At the base of the ramrod-socket is a plaque engraved with a sportsman carrying a gun ; on the heel-plate are the arms of Saxony ; the barrel, which is 32 *in. long*, is partly octagonal, and, like the lock-plate, inlaid with arabesque foliage in gold *azziminia* damascening on a blued ground. The perites-holder is gilded and there are metal enrichments to the lock, which works on the wheel-and-perites principle. The copper-gilt trigger-guard is unusual, another curious feature being that the winder for the wheel is on the dexter side

139 A LOCK AND LATCH—*Italian, mid-*16*th Century*

Rectangular in form, it is of bronze-gilt, cast with captives and groups of Classical armour. On the latch is the figure of Pomona

7 *in. by* 7 *in.*

140 An almost similar Lock and Latch, but of smaller proportions —$3\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in.*

141 A CASKET—*Italian* (*Venetian*), *late* 16*th Century*

Of russeted iron, it has a dome top, and is centrally banded by a riband of iron, with a hinged handle at the top. The whole surface is damascened both in gold and silver with an arabesque design of semi-Eastern character

$7\frac{1}{2}$ *in. wide*, 6 *in. high*, 5 *in. deep*

142 TWO CLASP-KNIVES—*Flemish*, 17*th Century*—the grips of box-wood, carved with a male and female figure, and the figures of Victory and Flora ; upon the blade of one is stamped a crowned falchion

143 A Knife-Grip—*Flemish, late* 17*th Century*

Of bronze, cast and chased, it represents Amorini in various musical guises—on white marble plinth

144 A "Town" Sword, or Rapier, with the large double-swept bar form of hilt and massive pommel

The decoration of the hilt is of great excellence of workmanship, such mythical personages as Mars and Venus, and all forms of Renaissance ornaments, being richly incrusted with silver. The blade—39 *in. long*—has a section of a flattened hexagonal form, grooved through the ricasso, and inscribed "JOHNANE JOHANES." On the ricasso is a lion within a pellet

145 A SMALL SWORD, of the pillow type—*probably made in Vienna for the Dutch market, about* 1640

It would be difficult to sufficiently extol the excellence of workmanship of this most wonderful sword. Though, perhaps, a little unpleasing in the heaviness of certain parts of the hilt, it must be remembered it was the fashion, and the type can be noted in the works of such *genre* painters as Vermeer of Delft, or Peter de Hooghe. The grip-pommel and quillons are hollow, minutely pierced with trophies and grotesques, also introducing figures of Mars and Minerva. Gilding, silver-plating and damascening are used plentifully in the general scheme of decoration. The shell is formed of duplicated adorsed figures of winged monsters similarly enriched. The blade—32 *in. long*—is of bayonet-shaped section, most elaborately grooved, pierced and deeply etched its entire length with tendril scrollwork, alternately gilded and blued

*From the Franz Thill Collection*

*See Illustration facing page* 18

*End of First Day's Sale.*

# Second Day's Sale.

## On TUESDAY, MARCH 19, 1918,

AT ONE O'CLOCK PRECISELY.

## GREEK AND ROMAN ANTIQUITIES.

146 Seven Phœnician Glass Vessels, of various shapes 7
Mostly iridescent

147 Four others, comprising three long-necked vases—6½ *in.*, 6 *in.* and 5½ *in. high*; and a Deep Bowl—4½ *in. diam.* 4
Finely iridescent

148 Glass Phœnician Bowl, of the rare blue-green "sea" colour —4¾ *in. diam.* 1
Iridescent

149 Two Greek Unguent Vessels, in blue transparent glass, with "inlay" pattern: the one an amphora, with striations in white and yellow paste—3 *in. high*; the other an alabastron—3⅜ *in. high*—with white striations 2
Both on tripod stands

150 Two others, alabastron shape—5¼ *in.* and 5 *in. high* 2
Blue ground, with close network of striations in opaque white. Both on tripod stands

151 ONE-HANDLED ROMAN VASE—4½ *in. high* 1
With ribbed body covered with the rare plum-coloured iridescence. A remarkable and perfect specimen

152 Red-Figure Lekane—7 *in. high to top of handles—Greek.* Front panel, youth visiting a hetaira; reverse, actors rehearsing a play. Also, a Circular Plaquette from a Greek tomb, with Medusa-head in relief 2

153 Greek Red-Figure Amphora—19 *in. high—c.* 300–250 B.C.—decorated with a seated youth in Phrygian cap, with female attendant 1
A good specimen of the later Greek Vase

155 Antique Marble Head of a Woman—2⅜ *in. high—Græco-Roman* 1
On black marble column

156 ANTIQUE MARBLE HEAD OF PALLAS ATHENÉ, Pheidian type, wearing the Corinthian helmet—5 *in. high—c.* 400–300 B.C. 1

The nose has been off, but appears to be original

157 ANTIQUE IVORY STATUETTE OF APHRODITE—4⅛ *in. high—Greek, 2nd Century* A.D.—on red marble columnar plinth

An unrivalled example of ancient ivory carving, in almost faultless preservation

157A IVORY SYRINX, OR PAN'S-PIPE, of eight reeds—*the longest,* 5½ *in.*; *the smallest,* 2½ *in.—Greek* 1

A singularly perfect example of a very rare instrument

## ANCIENT BRONZES: GREEK, ROMAN AND ETRUSCAN.

158 Bronze Two-Nozzle Roman Lamp; a Bronze Bell; and a Plated Bronze Circular Mirror, with handle 3

159 BRONZE ROMAN LAMP, in the form of a sandalled foot—6 *in. long*—with beautiful olive-green patine 1

160 Bronze Boat-shaped Fibula, with foot in form of sheath, plain—4½ *in. long* 1

161 Another, similar to the above—4½ *in. long* 1

162 Bronze Toilet-Pin, with head in the form of a ribbed ball, and surmounted by a figure of Aphrodite—14½ *in. long* 1

In case

163 Bronze Greek Strigil, the handle stamped with maker's name and decorated with incised design—8¼ *in. long to bend of blade* 1

164 Another, incised design on handle—7¼ *in. long to highest curve of blade* 1

165 Another, with maker's name—8¾ *in. long—blade broken*; also an oblong Razor, or flesh-scraper, with suspension ring—4¼ *in. long* 2

166 BRONZE BALSAMARIUM, in the form of a child's head and bust springing out of lotos-flower, the child's curly hair forming the cover—5½ *in. high* 1

An animated Roman bust in perfect condition.

167 Bronze Omphiale, with central boss—*Greek*—6 *in. diam.* 1

Smooth green patina

168 Bronze Vase-shaped Bowl, probably for culinary purposes, affixed at the rim to long handle of elegant form, terminating in a swan's head—*diam. of bowl*, 3¼ *in.*; *length of handle*, 17 *in.* 1

A superb example, the glossy apple-green patina, which uniformly covers both objects, being of unrivalled brilliancy

169 Bronze Handle, similar to Handle in Lot 168, but of different design, and terminating in dog's head—*Roman*—20 *in. long*

Nicely patinated

170 Penannular Bronze Handle of a Vase, tapering towards the points of attachment, where the rounded form flattens out and is rolled up to take the struts of vase—6 *in. diam.* 1

Richly patinated

171 Etruscan Oinochoë, in bronze, with flat circular lip and handle terminating below as female mask—6¼ *in. high to top of handle.* Also an Oriental flask-shaped Vase, on tripod—7¾ *in. high*—with concentric bands of embossed ornament; and a Bronze Askos, of pear-like form, with trefoil lip—6¼ *in. high* 3

172 Etruscan Oinochoë, in bronze, with flat circular lip, and handle terminating as female bust—9½ *in. high* 1

The handle, which is well modelled and ornamented with two other heads beside the bust, is probably Roman work, and belongs to another vase. Nicely patinated

173 Bronze One-handled Cup, with circular curved rim—4¾ *in. high to top of handle—Roman* 1

A green, lustrous, even patine covers the whole surface

174 Bronze Situla or Bucket, with slightly rounded sides and double loose handles lying flat to rim of vessel—*Greek*—9¾ *in. high*

Deeply chased just below the attachment-points of handles

175 ETRUSCAN BRONZE CISTA, the lid surmounted by two nude figures (male and female athletes?)—16½ *in. high* 2

The three lion's-claw feet are furnished with Ionic columns, each of which supports a winged dæmon. The engraved design on the cylindrical body of the cista represents a number of youths, among whom figures a winged dæmon, and above and below are friezes of ornament. On the lid, three hippocamps and a dolphin

176 ANOTHER—16 *in. high*—male and female athletes on lid 2

The lion's-claw feet finishes above as couchant lions. The chief design, which is well drawn and very spirited, appears to be a free rendering of the Fight of Herakles with the Ligyes, in which he was victorious through the interposition of Zeus, here represented as an eagle. Athené, who has just stepped from her quadriga, takes part in the fight

178 ANOTHER—16¼ *in. high*—male and female athletes on lid the lion-clawed supports surmounted by dæmons 2

The main design represents Etruscan youths in a landscape, at the feet of one of whom crouches a woman. Above, a frieze of animals

179 ANOTHER—13½ *in. high* 2

Similar type to the foregoing, but smaller. A frieze of combatants surrounds the cista

180 BRONZE TWO-HANDLED URN—*Græco-Roman*—15 *in. diam.* —the handles terminating in acanthus ornament 1

Lustrous dark patina

181 BRONZE HAND, from a heroic statue—*Roman*—on black marble plinth; also a Bronze Finger, from a similar statue —unmounted 2

182 LIFE-SIZE BRONZE FOOT, from a Roman statue 1

On marble plinth

183 HEAVY BRONZE HILT OF SWORD, in the form of a bird's head, probably from a Roman statue 1

Well patinated

184 BRONZE SPEAR-HEAD, with long-ribbed blade, hollow haft and pierced lugs—10½ *in. long—Greek* 1

Very beautifully patinated

185 BRONZE LION'S-HEAD ORNAMENT, probably from a Greek chair—3¾ *in. high* 1

Fine style

186 Bronze Ram's-head Finial of a (?) Chariot-pole—2¼ *in. long* 1

187 Bronze Mask of Winged Human Head—5¼ *in. high*—*Roman* 1

On siena marble plinth

188 Bronze Female Head, with Winged Monsters above, and large loose ring for hawser, probably from a pleasure-galley—3½ *in. high* 1

Mounted

189 Another, similar 1

Apparently from the same vessel

190 Bronze Vizorless Helmet, with rounded top surmounted by an iron boss, and with hinged cheek-pieces—*Greek* 3

Above the border and "swell" of the helmet are bands of incised serpentine ornament, while the border itself takes a plaited pattern, which continues round the hollow brim of the neck-piece. The two cheek-pieces have a threefold ornament of concentric rings

A fine undented example, slightly cracked near the crown. The patine, which is apple-green in places, covers the helmet

191 Romano-Egyptian bronze Statuette of a draped Goddess (? Isis), holding emblems and wearing the horns, solar disc and feather crown—3½ *in. high.* Also a small Romano-Egyptian figure of Harpocrates, crowned and bearing cornucopia 2

192 Bronze Bust of a Youth, with curly hair (? Apollo)—*Roman* —3½ *in. high* 1

On siena marble plinth. Good style

193 Bronze Statuette of Mercury, as God of Gain and Messenger of the Gods, in cloak and winged petasus, with purse in right hand—4½ *in. high* 1

A charming figure uniformly covered with glossy green patine

194 Another—*Græco-Roman*—6½ *in. high*—left arm missing; the right hand holds the purse, and the god wears the winged petasus 1

A pleasing figure, well patinated

*Found near Watford in* 1907

195 Bronze Persona, or Mask, representing the head of a Fury —3 *in. high* 1

*From Athens*

196 Bronze Bust of a Girl, forming a steelyard weight—4¾ *in. high* 1

An important, well-patinated example

197 BRONZE STATUETTE OF MERCURY, as God of Gain and Messenger of the Gods—7¾ *in. high—Gallo-Roman* 1

The god wears the winged petasus and bears the purse in his left hand. On porphyry columnar plinth. A notable example of Roman-Gaulish work

198 BRONZE ETRUSCAN STATUETTE OF DISCOBOLUS—4½ *in. high* —probably part of the handle of a cista 1

Beautifully patinated

*From the Forman Collection*

199 BRONZE STATUETTE OF HERAKLES, as victor over the Marathonian Boar—6 *in. high* 1

The figure is slenderly built, and has much in common with 16th Century Italian art. Mounted

200 BRONZE GRÆCO-ROMAN RELIEF: Herakles slaying a Centaur —3½ *in. high* 1

The hero has thrown aside his club to grapple with him, and holds him in a death-grip by beard and left arm. A well-patinated and remarkable group

201 BRONZE STATUETTE OF HERAKLES—*Græco-Roman*—5¾ *in. high*—carrying club in left hand and kantheros in right 1

Fine

202 BRONZE APHRODITE, with gold armlets, on original bronze socle—8 *in. high—Roman* 1

A well-conditioned example of the Aphrodite pudique, much superior to the usual Roman figures

203 BRONZE APHRODITE, on original bronze socle—4¾ *in. high Roman*—The goddess holds in her left hand the golden apple of Eris 1

In glazed lock case

*From Athens*

204 BRONZE STATUETTE OF WINGED NIKĒ, bearing palm-branch in left hand—7 *in. high*—on own socle—*Greek* 1

This exquisite little figure, which is complete, though the wings and one foot have been broken off, is draped in chiton and peplos, the right breast and arms being exposed. The goddess has an easy forward pose, like the Nikē of Samothrace, and the flowing draperies are wonderfully rendered. The face, though on so small a scale, is marked by classic dignity and beauty

205 BRONZE VOTIVE STATUE OF (?) DIONYSIUS, holding omphiale and kantheros, and with peplum thrown over left shoulder—10½ *in. high—Roman, c.* 100 A.D.

*Found in the famous submerged pleasure galley of Caligula in Lake Nemi in* 1895 (Cf. Reinach in *Revue Archeologique*, 1909, ii. 177-187)

Finely patinated

206 Bronze Head of an Athlete, with fillet of victory round hair—*Greek* 1

The curly hair from above the fillet is late restoration, and the head appears to have been repatinated. A powerful head, typically Greek

207 Winged Dragon, in bronze with camel's face and clawed feet—12 *in. long*

A grotesque early piece, more Renaissance than Roman in feeling

208 Roman Folding Tripod, in bronze—40 *in. high*—with lion's-claw feet 2

The three legs are surmounted by female busts, the front leg being shaped in the centre to take a leopard's head ornament. An elegant and rare object in splendid preservation

209 Neolithic Flint Knife, of high finish, with finely serrated edge 1

This beautifully proportioned flint must have been cleft from the nucleus at a single blow

## GOLDWORK, JEWELLERY AND ENGRAVED GEMS.

*The eleven hardstone scarabs described below came from Ibiza, one of the Balearic Islands, and were discovered in the Punic necropolis there in* 1910. *They resemble the scarabs from Tharros in Sardinia, and are of the 6th and 5th Centuries before Christ. The beauty of the designs, of which some are rare, and the general delicacy of execution, may be clearly seen from the impressions exhibited with the lots.*

210 Græco-Phœnician Scarab, in green gasper, engraved with a figure of a goddess, perhaps a winged Isis ; another, with a figure of a god (? Thoth or Hapi, the Nile-god) ; another, with a Sphinx, holding uræus between its paws 3

All showing Egyptian influence

211 Græco-Phœnician Scarab, in green jasper, engraved with gryllus-heads of man and woman, with lion and ram above ; another, of helmeted warrior adjusting greave ; another, of winged scorpion with Isis head and bust—in original gold seal-setting 3

212 Græco-Phœnician Scarab, in green jasper, engraved with gryllus-heads of Athené, Satyr, lion and bird ; another, Apollo, with cock and bow—showing Greek influence ; another, a winged lion, with foreparts of a bearded man 3

213 Græco-Phœnician Scarab, in green jasper, engraved with figure of Herakles holding club and bow; another, of a running athlete 2

Both showing Egyptian influence

214 Large Oval Cameo, in blue-grey chalcedony, engraved with female head—2 *in.* by $1\frac{3}{4}$ *in.* 1

Gold-mounted

215 Greek or Græco-Roman Finger-ring, with bezel in form of an actor's mask, cleverly cut from one piece of agate of various tints 1

Rare

216 Deeply Cut Oval Intaglio Head of an Emperor, in matrix-of-emerald or green chalcedony (prase)—*Roman* 1

Gold-mounted as ring

217 Oval Cameo-head of Medusa, in pale agate of two tints 1

Gold-mounted as ring. Fine

218 Small Cameo in Ruby of Flattened Oval Shape: Romulus and Remus suckled by the Wolf—*Roman* 1

Gold-mounted as ring

219 Solid Gold Ring, with bezel engraved with Eros and dog 1

*Found in England*

220 Antique Gold Ring, set with cornelian intaglio, the shank consisting of two fishes, meeting at the tails. The intaglio is a spirited representation of the leap of Marcus Curtius —*Roman* 1

Unique

221 Etruscan Gold Ring, with sliding bezel of unusual design, set with unengraved cornelian scaraboid 1

222 Heavy Gold Ear-ring, in the form of a dragon, elaborately chased, and set with rubies and emeralds—*Roman* 1

223 Pair of Heavy Gold Ear-rings, terminating as heads, beautifully modelled. At the collar several rows of minute pellets—*Roman* 1

224 Three Gold Figures of Winged Erotes, two of them forming ear-rings, delicately modelled—*Græco-Roman* 3

*From the Forman Collection*

225 Gold Penannular Ring, with bivalve shell ornament depending therefrom—*Greek*; also two Miniature Pendants, delicately worked in gold—a lion's head and human-faced solar disc with rays 3

*From the Forman Collection*

226 Pair of Gold Ear- or Hair-Ornaments, of unusual form, each consisting of a stout gold wire bent back in the centre towards the two ends, which are also curved to take the terminal ornaments of discs and pellets—*Roman* 2

227 ANTIQUE SOLID GOLD VASE, of ovoid or pear-shaped form—11 *in. high—Greek, about the 1st Century* A.D.—(*weight*, 55 *oz.* 10 *dwt.*) 1

*Dredged from the sea near Kindos, and probably from the Temple Treasure of Aphrodite at Kindos*

228 Solid Gold Armilla, in the form of a serpent, elaborately chased—*Græco-Roman*—(*weight*, 3 *oz.* 12 *dwt.*) 1

229 Solid Gold Armilla, with plain ring enriched with coiled wire ornaments at the two ends—*Roman*—(*weight*, 3 *oz.* 2 *dwt.*) 1

230 Pair of Gold Armillæ, of twisted pattern, enriched at the fastenings with plain oval cornelians set in gold fundaments—*Roman* 2

## OBJECTS OF ART.

231 An Onyx Cameo—$3\frac{1}{2}$ *in.* by $2\frac{3}{4}$ *in.*

It is carved in onyx of two strata, with a profile portrait of Pompey the Great; in tortoiseshell and metal-gilt frame

*From the Collection of James Byres, of Tomley, near Aberdeen*, 1797

*From the Collection of Dr. Propert*, 1902

232 Stuart Relics—*chiefly of the period of William III.*

They comprise four rings and seven pendants; inset beneath crystal facets are various royal monograms in gold filigree work; also "In Memoriam" tokens of the Stuart kings; they are chiefly mounted in gold inset with precious stones

233 Stuart Relics—*chiefly of the period of William III.*

They comprise ten pendants of various shapes; inset beneath crystal facets are various royal monograms and "In Memoriam" tokens; chiefly set in gold

234 A spoon, fork and toothpick combined—*Augsburg, 17th Century—maker's mark, a pelican*

Fashioned of silver, the handle folds, the fork fitting into the bowl of the spoon, chased with masks and engraved with groups of fruit

*From the Dunn-Gardner Collection*, 1902

235 Another, very similar—*Dresden, 17th Century—maker's mark, a lion's mask*

Fashioned of silver, chased with lions' masks, the bowl engraved with a continual band of floral ornaments

*From the Dunn-Gardner Collection*, 1902

236 Book of Hours—*late 15th Century*—Horae Mariae Virginis, cum calendar MS. on vellum, by an English scribe in a beautiful minute character, with 13 miniatures, size of the page, richly floriated borders, and profusion of initial letters, the whole in rich gold and colours, thick 12mo, *old morocco, the sides covered with gold tooling, gilt edges*

237 A Book—*French, late 18th Century*

The cover of white satin embroidered with gold sequins and set with miniatures painted in gouache; it contains "L'Almanack des Fleurs" for the year 1798—in the original tooled-leather case

238 A Reliquary—*French, early 17th Century*

Roughly oval in form, it is composed of rock-crystal carved with figures of Cherubims; in the centre is a gold rim enamelled with an egg-and-tongue ornament in pale blue

239 A Reliquary—*Italian, early 17th Century*

The frame is carved of rock-crystal with faceted decoration; in the centre is a compartment which opens, the cover of which is of gold and enamel chased with the Crucifixion

240 A Pendant—*probably French, early 17th Century*

Of onyx carved with portraits of Diane de Poitiers, Henri II., and Charles IX.; with a gold and silver snake swivel

241 A Reliquary—*Spanish, early 17th Century*; and an ear-ring—*Italian, late 16th Century*

The reliquary is in the form of an acorn, of carved chalcedony, and mounted with silver-gilt; the ear-ring, or pendant, fashioned as an open oval, of gold enamelled white and black, and set with a ruby and pendent pearls

242 A Frame—*Spanish, early 17th Century*

Of rectangular form, it is fashioned of gold; the exterior chased with a series of S-shaped scrolls, enamelled green, white and black

243 A Cameo—*probably French, late 16th Century*

Of oval form, it is composed of matrix-of-sapphire, carved with a cameo portrait of the Duc de Guise; in a gold frame enamelled white with decoration in black

244 A Pair of Silver-Gilt Saltcellars—*German, early 17th Century*

Each is of triangular form, with a circular concave aperture for the salt; at the corners are winged terminals, whilst the mouldings are cast with Amorini and strapwork; the top is engraved with masks and groups of scrollwork

*From the Montague Taylor and Gibson Carmichael Collections*

*Exhibited at the Burlington Fine Arts Club*, 1901

245 A Mazer Cup or Bowl—6 *in. diam.—probably English, 15th Century*

Of turned ivy-root, mounted with a wide splayed lip of silver-gilt. In the interior is a raised medallion of silver-gilt, with a figure of Saint Margaret holding a cross and a book and trampling the dragon beneath her feet; the figure is flanked by two trees. The outline is engraved, and the champlevé background is filled in with green translucent enamel

*From the Magniac Collection*, 1892

246 A SIEGBURG CANETTE, with Elizabethan silver-gilt mounts—*London hall-mark*, 1573—*makers' mark, a stag's head*—12½ *in. high*

The canette is stamped with triplicated panels of figures emblematic of Autumn and Justice, surrounded by arabesque foliage and dated 1573

The silver mounts consist of a neckband, cover and foot, engraved with a stag-hunt, embossed and chased with masks and groups of fruit in strapwork cartouches on a matted ground, the cover surmounted by a small figure of a child holding a shield; the thumb-piece chased with masks, and the foot stamped with a band of egg-and-tongue ornament

*From the Collection of J. S. Gibson Craig, Esq.*

*See Illustration*

247 A Siegburg jug, with English silver-gilt mount—7 *in. high*

The jug is decorated with bands of incised faceted ornament, with three lions' masks in relief on the neck; the lip mounted with a silver-gilt band stamped with masks and strapwork and pricked HG 1627

248 A Ciborium—9 *in. high—Rhenish, late 13th Century*

It is constructed of copper-gilt, the receptacle of flattened drum form engraved with three Angels in circular medallions, the stem cylindrical with spherical knop, supported on a circular foot decorated in champlevé enamel, with a shield-of-arms six times repeated (or three bars gu), divided by fleurs-de-lys on an azure ground

*See Illustration*

249 CUPID—4¼ *in. high—Italian (Venetian), third quarter of the 16th Century*

This fine little statuette, executed in gold, of the God is represented with upraised hands, holding in one a serpent and in the other a dovecot and dove ; it is cast, and afterwards tool-chased—on red marble column plinth

250 A RELIQUARY—*Italian, 16th Century*

Oval in form and fashioned of gold, it has a strapwork border heightened with touches of enamel ; on either side are inset smal plaques of verre eglomisé, depicting respectively the figures of Christ and the Virgin and Child

251 A RELIQUARY—*possibly English, late 16th Century*

Of gold, in the form of a cross with Christ crucified, on the reverse side are engraved emblems of the Passion ; round the edge in enamel the inscription "BEHOLD WHO SUFFERE', WHAT AND FOR WHOM HE SUFFERED." It opens on a hinge above and doubtless contained a relic

*Said to have belonged to Mary Queen of Scots*

252 A CHALICE—9¼ *in. high—Spanish or Portuguese, 17th Century*

Composed of silver parcel-gilt ; the almost cylindrical cup is supported on an elaborate vase-shaped knop ; on spreading circular base ; beyond being embossed with characteristic ornaments of the time, it is further enriched with applied intertwined foliage in variously coloured opaque enamels

253 A TRAVELLING INKSTAND—9¼ *in. wide—Augsburg, in the style of Louis XV.*

It is of copper-gilt, rectangular in form, resting on scroll legs ; at the corners are ink and sand vases, and in the centre is a tinder-box ignited on the flint and steel principle, the whole chased with compositions of scrollwork ; at the back is a socket to which could be fitted a clock or candelabra, both of which are contained in the drawer of the tooled leather case which holds the inkstand

*From the Hamilton Palace Collection*

254 A Pair of Bowls—5¼ *in. diam.—German*

The bowls are composed of tortoiseshell ; the handles, rims, and feet of silver chased with gadrooning in the Louis XIV. manner

255 A Casket—10½ *in. long*, 8¼ *in. deep*

The sides and cover composed of plaques of matrix-of-amethyst, lined and mounted with copper-gilt, chased with variously-shaped panels of masks and acanthus foliage, and further enriched with applied late Renaissance ornaments in silver

256 A Fan—*French, Louis XV.*

Entirely composed of ivory ; the mounts are painted in the Vernis-Martin style with various Classical deities in a garden ; the sticks painted with delicate diaper-pattern ornament and panels of landscapes and figures in contemporary costume—in metal glazed case

257 A Fan—*English, late* 18*th Century*

Composed of ivory; the mounts delicately pierced with various scroll ornaments and further enriched with three oval miniatures painted with subjects after Angelica Kauffman; the exterior sticks studded with steel beads

258 A Box—4½ *in. wide,* 3¾ *in. high—French, in the style of Louis XV.*

It is composed of plaques of fortification agate elaborately mounted with corner-mounts, hinges and handles of gold chased with scrollwork in the florid Louis XV. manner

259 A Casket—5 *in. high,* 3½ *in. wide—French, in the style of Louis XV.*

It is composed of mother-o'-pearl; shaped as a small bureau, the top lifting and disclosing a watch-dial; folding doors below enclosing three drawers; the whole elaborately mounted with compositions of scrollwork, birds and animals in the florid Louis XV. manner

260 An Iron Plaque—15½ *in.* by 9 *in.—Milanese, late* 16*th Century*

It is repoussé in the centre with the Rape of the Sabines in oval cartouche and strapwork borders

*From the Spitzer Collection*

261 An Iron Plaque—7¾ *in.* by 10½ *in.—Milanese,* 16*th Century*

It is repoussé and chased with a figure of a Nymph emblematic of Astronomy, with a landscape in the background overlaid with gold and silver, with a band of foliage round the border

262 An Iron Plaque—18 *in.* by 24 *in.—French, late* 16*th Century*

The centre is damascened with a Classical coast scene, war galleys and Roman soldiers, in border of panels of landscapes, swags of flowers, and vases

*From the Lelong Collection*

263 A ROSARY BEAD—*Flemish or German, early* 16*th Century*

Of box-wood, it is globular in form, hinged in the centre, and so opening into two halves, each half disclosing a scene from the Life of Christ, carved with astounding minuteness, the scenes represented being Christ bearing the Cross and the Crucifixion, the latter surrounded by an inscription; the exterior is likewise carved *à jour* with most elaborate forms of gothic oriel tracery; around, in two bands, are inscriptions; mounted with gold

263A ANOTHER—*Flemish or German, early* 16*th Century*

Apparently by the same hand, the scenes carved in the interior represent the Crucifixion and the Resurrection, the former surrounded by an inscription; the exterior is finely carved *à jour* with gothic oriel tracery

264 A Rosary Bead—*German, early 16th Century*

Of box-wood, it is of spheroidal form, opening on a hinge in the centre; inside it is most minutely carved with two groups, one showing Christ at the Well, the other with a multitude in adoration before the Virgin and Child; around are an inscription and gothic mouldings; mounted on the exterior with silver-gilt

265 An Oval Verre Eglomisé Plaque—3½ *in.* by 2¾ *in.*—*Italian, 16th Century*

In the centre is the Virgin and Child enthroned, with kneeling figures of bishops, monks and nuns; around are sixteen plaques, painted with Scriptural subjects; in rectangular frame of silver, enamelled with birds and arabesques in translucent colours

*From the Heckscher Collection*

266 A Rectangular Plaque, of hone-stone—2 *in.* by 2½ *in.*—*Italian, 17th Century—signed at the back,* Alesandro Vibino

Carved in low relief; it represents an infant Bacchus riding a goat with attendant Amorini

267 A Rectangular Panel, of box-wood—4¾ *in.* by 7 *in.*—*German, dated* 1602

Carved in very high relief is the subject of Abraham's sacrifice, with a background of a fortified town; it appears earlier in style than the date it bears

268 A Figure of a Philosopher, carved in sardonyx of two colours—2¾ *in. high—Italian, 17th Century*

Bald and bearded, he sits leaning against the stump of a tree, drapery covers his knees, legs and right shoulder; his bare right arm is extended and his right hand rests on a globe, which lies beneath his knees, at his left side is a small bowl

*Described and illustrated in the Burlington Fine Arts Club Catalogue,* 1912, *Italian Sculpture*

269 A TAZZA, or Cup and Cover, of Limoges grisaille enamel — *entire height with cover,* 6½ *in.*; *diam. of bowl,* 6 *in.*

The interior of the cup is painted with a subject of Jupiter, Juno, and Mercury, surrounded by a border with the signs of the Zodiac, being an adaptation from a portion of the engraving by Marc Antonio, known as "Quos ego." The foot is decorated with hanging festoons and arabesques, and the cover is ornamented with Amorini and Classical heads in medallions. Near the summit is a small armorial shield, bearing gules, a ship in full sail, perhaps the arms of the City of Paris

It is the work of Pierre Reymond, whose initials RR and date 1555 are affixed on it

*From the Magniac Collection*

*See Illustration facing page* 38

270 An Enamel Tazza—11 *in. diam.—Venetian, 16th Century*

The centre occupied by a gadrooned boss painted blue and brown, and surrounded by spiral gadrooning, gilt with foliage on a white ground

271 The Top of an Enamel Tazza—7 *in. diam.—Limoges, 16th Century*

Painted in grisaille and flesh-tint with Venus, Cupid, and other figures, and with medallion heads in the interior, probably by Penicaud II.

272 A ROCK-CRYSTAL BIBERON—$7\frac{1}{4}$ *in. high,* $11\frac{1}{4}$ *in. long —German, late 16th Century*

It is carved in the form of a fish, mounted with copper-gilt tail and a band round the centre, supported on a rock-crystal stem carved as intertwined dolphins

*See Illustration*

273 A Cross, of cedar-wood—13 *in. high*

The cross and pedestal are of gothic architectural design in three tiers, elaborately carved with fifty-two subjects from the life of Christ, after Albert Dürer, in borders of gothic ornaments, on metal-gilt stand and hexafoil foot, pierced and decorated with six raised lozenge-shaped ornaments of coloured enamel. On the stand is applied a paper, inscribed in early 19th Century writing :

"Ce Chef-d'Œuvre à eté commandi par Maximilian 1er d'Autriche et devaut être . . . à sa Sainteté par Marguerite sa fille, pour l'Eglise de . . . dont Jules II. jettant les fondemeus en 1500. Ceile croix est connue à Anvers, à Malines et a Paris sous le donomination de Croix Maximilienne"

*From the Magniac Collection*

274 A PAIR OF BELLOWS—$34\frac{1}{2}$ *in. high — French, 16th Century*

The principal parts are constructed of walnut-wood, with figure subjects carved in high relief. In the centre in an oval panel is a composition representing the Judgment of Paris, around are figures of Amorini holding shields and festoons of drapery ; many of the details gilt. The nozzle is of bronze, cast with French renaissance motifs

275 A Walnut-wood Panel — 42 *in.* by $20\frac{1}{2}$ *in. — French, 16th Century*

It is carved with a trophy, consisting of an oval cartouche decorated with Classical warriors, surrounded by military emblems, swags of fruit and arabesques, with a caryatid figure at the base

*From the J. E. Taylor Collection,* 1912

276 A Pear-wood Casket — *French, early 18th Century — doubtless the work of Bagard de Nancy*—15 *in. wide,* 9 *in. high*

It is of oblong octagonal form, with a double cover ; each panel carved in low relief with various strapwork panels, enclosing detached sprays of flowers ; small shields at the corners

277 A Head of Mercury—13½ *in. high—French, probably* 16*th Century*

It is of walnut-wood, carved in nearly full relief, and mounted in a circular frame of 16th Century design

*From the Bonneffée Collection*

278 A Wood Model of a Shrine—11½ *in. high*, 13¾ *in. wide—Spanish, early* 16*th Century*

It is shaped as an oblong Gothic building, the whole of the sides and the roof pierced with panels of tracery and gilt

279 A Walnut-wood Casket—9 *in. high*, 18 *in. wide—Italian*

It is carved with Diana and emblematic figures in oval cartouches with strapwork borders, partly gilt, with crouching caryatid figures at the corners

280 A Rose-wood Casket—6 *in. high*, 21 *in. wide—Indo-Portuguese*, 18*th Century*

The borders and centre of the lid are elaborately inlaid with flowers and foliage in ivory

281 A Frame—34 *in. high*, 22 *in. wide—French*, 17*th Century*

It is designed as the front of a building supported by Ionic columns and flanked by caryatid figures, at the top are flaming vases; mounted with glass front as a show-case

282 A Tabernacle—39 *in. high*, 21 *in. wide—Flemish*, 16*th Century*

It is designed as an upright frame supported by Ionic columns, the background decorated wiih gilt figures and trophies in relief; in the centre is set an alabaster plaque carved with the Shower of Manna; on the top is a smaller plaque carved with the Virgin and Child

283 Two Walnut-wood Panels—12 *in. high*, 28 *in. wide*, and 15½ *in.* by 17 *in.—French*, 16*th Century*

One carved in relief with amatory and Bacchanalian subjects in the manner of Jean Goujon, the background gilt; the other carved with a Triton blowing a conch-shell

284 Two Walnut-wood Panels—19 *in.* by 13 *in.—French*, 16*th Century*

They are delicately carved with Satyr's heads supporting vases surrounded by tendril foliage, gryphons and Cherubs' heads

*From the J. E. Taylor Collection*, 1912

285 A Box-wood Frame — 24 *in.* by 20½ *in.* — *Flemish, late* 17*th Century*

It is rectangular in form, with broken mouldings, and with four groups of children emblematic of Justice, Truth, Equality and Strength in almost full relief, also compositions of scrollwork and inlays of ebony; it is mounted with a glass front as a show-case for miniatures

*From the Howard Collection, Corby Castle*
*From the Collection of Dr. Propert*
*From the Collection of J. F. Shattock, Esq.*

286 A terra-cotta group—27 *in. high—Italian, 17th Century*

The group represents the Virgin, with the Infant Saviour on her knee and the Infant Saint John beside her

287 A pair of terra-cotta figures—19 *in. high—Italian*

They represent reclining male figures, and are modelled after the well-known figures by Michael Angelo on the Medici tombs in Florence

288 A Marble Relief—22 *in. diam.—Italian*

It is sculptured in high relief in the manner of Torigiano, with a bust of the Saviour supported by a Cherub ; the border carved with beading and inscribed "HONOR.ET.GLORIA.TIBI.SOLI."

289 A pair of marble pedestals—30 *in. high*, 23 *in. diam.*

Of triangular shape, constructed of veined green marble with porphyry and marble supports mounted with or-molu capitals

*End of Second Day's Sale*

# Third Day's Sale.

## On WEDNESDAY, MARCH 20, 1918,

AT ONE O'CLOCK PRECISELY.

## OBJECTS OF VERTU.

290 Two Snuff-Boxes—*English, 18th Century*

One is circular in form and turned, of tortoiseshell, lined with metal-gilt, and has an applied composition of scrollwork in gold upon the lid; the other, of tortoiseshell, covered with red composition, in gold piqué borders

291 A Patch-Box—*English, 18th Century*

Of shuttle form, fashioned of ivory; inset in the cover is a miniature of a lady

292 A Watch—*English, 18th Century*

The movement, by Cabrier, of *London*, in gold case and gold outer case embossed, chased and pierced with pastoral scenes

293 A Bonbonnière—*French, Louis XV.*

It is egg-shaped and composed of blood-stone, with gold cage-mounts chased with a composition of scrollwork and amatory emblems; reserved in gold on a white enamel ground are the words "Souvenir D'Amitié"

*From the Edward Joseph Collection*

294 A Bodkin-Case—*French, Louis XV.*

Shaped as a leg and fashioned of chalcedony, with mounts of enamelled gold

295 A Bonbonnière—*French, Louis XV.*; and a Patch-box—*English, 18th Century*

The bonbonnière is of oblong octagonal form, carved of rock-crystal, the mount of gold chased with diaper ornaments and with flowers in opaque enamel; the patch-box, of elongated oviform shape, with engraved borders

296 A Snuff-Box—*French, Louis XVI.*

Oval in form and fashioned of gold, in the base, sides and lid are panels of translucent mauve enamel showing waved engine-turning beneath; round the sides set in diamonds is the inscription "Votre Fidelité fait Ma Felicité"; a floral ornament in the same medium is applied to the lid

*From the Hawkins Collection*

297 A Snuff-Box—*French, Louis XVI.*

It is of oblong rectangular form, fashioned in multi-coloured gold, with panels of engine-turning and cable-pattern borders; inset in each face is an oval blue enamel plaque, the two figures bearing the crowned initials MA set in diamonds

298 A Snuff-Box

It is oval in form and fashioned of gold with panels in the base, sides and lid of translucent blue enamel showing engine-turning beneath, the borders of blue turque enamel with oak foliage in gold ; inset in the lid is an oval miniature of the Countess of Harrington, viewed three-quarter face turned to the right, with powdered hair bound with blue riband

299 A Snuff-Box—*French, Louis XVI.*

Oval in form and fashioned of gold, with panels in the base, sides and lid of translucent steel-blue enamel on striped engine-turned gold ground, the borders reserved in gold chased and enamelled with festoons of jewel ornaments ; inset in the lid is an oval enamel painted with Venus disarming Cupid

*From the Hawkins Collection*

300 A Snuff-Box—*English, early 19th Century*

Of rectangular form, fashioned of tortoiseshell, with applied knotted ornaments in gold ; inset in the lid is a miniature enamel of Louis XIV., by Petitot, viewed three-quarter face, turned to the left, in dark periwig, with breastplate and buff coat

*From the Collection of Lord Hastings*

301 A Snuff-Box—*English, early 19th Century*

Of oval form, fashioned of tortoiseshell, with mounts of gold ; inset in the lid is an oval enamel portrait of Louis XIV., by Petitot, viewed three-quarter face, turned to the right, in dark periwig, blued armour and white lace ruffle

*From the Collection of Lord Hastings*

302 A Snuff-Box—*English, 18th Century*

It is oval in form and fashioned of gold ; in the base, sides and lid are panels of translucent blue enamel, showing engine-turning beneath, with borders of white and green enamel set with pearls ; inset in the lid is a miniature of George IV., attributed to Cosway

*Exhibited at the Burlington Fine Arts Club Exhibition of Portrait Miniatures*, 1889

303 A Snuff-Box—*French, Louis XVI.*

Oval in form and fashioned of rock-crystal, with mounts of gold delicately chased with formal foliage and enamelled translucent green and blue

304 A Snuff-Box—*French, Louis XVI.*

Circular in form, carved of rock-crystal, the gold mount inscribed "Du Petit Do·uerque" (?), and enriched with opalescent enamel beads

305 A Snuff-Box—*French, Louis XVI.*

Oval in form, it is fashioned of gold ; in the base, sides and lid are panels of opaque white enamel ; bordered in reserved gold with laurel foliage in translucent green. Inset in the lid is an oval enamel portrait of a gentleman, three-quarter face, turned to the left, with powdered hair, wearing maroon velvet coat

*From the Hawkins Collection*

306 A Rattle—*English*, 18*th Century*

Composed of gold ; it is chased with composition of scrollwork in the Louis XV. taste ; attached are bells

307 Another—*English* (*Birmingham*), *early* 19*th Century*

Composed of gold ; it is chased with flowers and scrolls, with bells attached and coral mouthpiece

308 A Handle of a Cane ; and a Small Vase

The cane-top is carved of rock-crystal ; it is almost cylindrical, and hollow, in the interior is a small statuette of Cupid mounted with silver ; the vase of striated agate, with spirally fluted mounts of vari-coloured gold

309 The Lesser George of the Garter—*probably English*, *early* 17*th Century*

Composed of gold ; the details of the saint's armour, the horse and dragon are all in natural colours, in some instances translucent ; below is a pendant pearl, with delicate gold and seed pearl chain

310 A Tablet-Case—*French, Louis XVI.*

Composed of gold ; both sides are enamelled with radiating bands alternately salmon-pink and green, and further set with oval plaques, painted in grisaille with Cupids in diamond borders, and the words "Souvenir d'Amitié" appear above in the same medium

311 A Tablet-Case—*French, Louis XVI.*

Composed of ivory, with mouldings of vari-coloured gold ; inset on one side is a minature of a gentleman in gouache, with powdered hair, in armour, on the opposite side a landscape. The words "Souvenir d'Amitié" are set above in diamonds

312 A Tablet-Case—*French, Louis XVI.*

Composed of gold, almost wholly enamelled translucent olive-green showing engine-turning beneath ; inset on one side is an oval enamel painted with Classical figures in colours, whilst on the other on a ground-work of plaited hair is the reversed cypher LL set in brilliants ; above is the inscription "Souvenir d'Amitié," in brilliants

313 A Tablet-Case—*French, Louis XVI.*

Composed of gold ; either side is divided out into a series of panels in white and blue enamel with Classical figures and Amorini ; above is the inscription "Souvenir d'Amitié"

314 A Tablet-Case—*French, Louis XVI.*

Composed of gold, both sides almost entirely covered with an applied scale ornament in mother-o'-pearl ; inset on one side is an oval enamel painted with Venus and Cupid, and on the other the letter A crowned and set in diamonds ; above is the inscription "Souvenir d'Amitié"

*From the Hawkins Collection*

315 A Tablet-Case—*French, Louis XVI.*

Composed of gold, chased with amatory emblems in vari-colours and inlaid with miniatures depicting battle scenes, painted in gouache —*signed* Van Blarenberghe

*From the Hawkins Collection*

316 A Tablet-Case—*French, Louis XVI.*

Composed of gold, chased with amatory emblems and Classic mouldings in vari-colours on a groundwork of pink composition ; inset on one side with the miniature of a lady painted in gouache, and in the other an oval panel modelled with a Classic temple, in wax, by Voyez

*From the Hawkins Collection*

317 A Tablet-Case—*French, Louis XVI.*

Composed of gold, the whole striped with narrow bands of red composition ; inset on one side is an enamel painted with the subject of Paris and Œnone, and on the other a panel of dark blue enamel, with the monogram GVM in brilliants

*From the Hawkins Collection*

318 A Box—*Italian* (*Brescian*), 17*th Century*

It is of flattened circular form, composed of metal-gilt, applied to which are plaques of burnished steel pierced *à jour* with conventional flowers

319 A Bodkin-Case—*French, Louis XVI.*

Of octagonal section, composed of gold, chased with mouldings in vari-colours

320 A Needle-Case—*English*, 18*th Century*

It is of agate, carved and pierced with compositions of scrollwork, Amorini, &c., mounted with gold

321 A Bodkin-Case; and a Small Bonbonnière—*French, Louis XVI.*

The bodkin-case is decorated in the Vernis-Martin style, painted in colours with Cupids, mounted with gold ; the bonbonnière, of the same material, painted with parrots, mounted with gold

322 A Pair of Caskets—*early* 18*th Century*

They are of oblong form, composed of gold chased with lambrequin panels of diaper ornaments, the covers composed of plaques of Dresden enamel with allegorical figures on a white ground heightened with green and pink ; one casket contains four scent-flagons, the other writing materials, scissors, &c.

323 An Étui—*Louis XV.*

Of quatrefoil section, composed of bloodstone carved with shell ornaments, mounted with gold and set with a diamond thumb-piece, containing fillings

*From the Edward Joseph Collection*

324 A Shuttle—*French, Louis XVI.*

Composed of gold, the surface enamelled opaque white, with buildings and birds reserved in the gold and enamelled translucent green

325 A Snuff-Box—*English, early* 19*th Century*

It is rectangular in form, composed of tortoiseshell lined with gold; inset in the lid is a miniature painted with a coaching scene

326 A Snuff-Box—*French, early 19th Century*

It is flat with fluted ends, composed of gold chased in low relief with various Empirical ornaments

327 A Snuff-Box—*English, 19th Century*

Of shell-shaped form, composed of gold entirely chased with figure subjects and scrollwork in the Louis XV. taste

328 A Snuff-Box—*French, Louis XVI.*

It is circular in form, composed of gold with bands of translucent mauve enamel showing engine-turning beneath; in the centre is a star-shaped ornament set with diamonds, and with opalescent enamels round the borders

*From the Hawkins Collection*

329 A Snuff-Box—*French, Louis XVI.*

Circular in form, composed of gold, the base, sides and lid of translucent grey enamel showing engine-turning beneath, with reserved gold borders jewelled with enamel

330 A Snuff-Box—*French, Louis XV.*

Of shell-shaped form, carved of rock-crystal, with mounts of gold chased with compositions of scrollwork

331 A Snuff-Box—*18th Century*

Of boat-shaped form, composed of Dresden enamel with hunting subjects in gold and translucent colours on a granite-grey ground, mounted with gold

332 A Snuff-Box—*English, late 18th Century*

It is circular in form and carved of rock-crystal; the gold mounts have small Classical mouldings in shades of blue enamel; applied to the lid are the initials OS in diamonds

333 A Snuff-Box—*English or Swiss, late 18th Century*

It is circular in form, composed of gold, with panels of translucent grey enamel showing engine-turning beneath, Classic mouldings round the borders in colours; on the lid is painted a youth and Nymph

334 A Snuff-Box—*French, Louis XVI.*

It is circular in form, composed of tortoiseshell overlaid with gold and with parallel strips of green and red enamel

335 A Snuff-Box—*French, Louis XVI.*

It is oval in form, composed of tortoiseshell lined and mounted with gold; inset in the lid is a miniature portrait of Louis XV. in coronation robes, by J. D. Welper

*From the Hawkins Collection*

336 A Snuff-Box—*French, Louis XVI.*

Of oblong rectangular form, composed of rock-crystal, mounted with gold, the thumb-piece set with diamonds and other stones

337 A Snuff-Box—*French, Louis XV.*

It is shell-shaped, wholly composed of rock-crystal carved with compositions of scrollwork, and mounted with gold

338 A Snuff-Box—*French, Louis XVI.*

It is circular in form, with convex base and lid, of gold enamelled opaque white, with reserved borders of laurel-foliage heightened with translucent green enamel

339 A Snuff-Box—*French, Louis XVI.*

It is of oval form, composed of gold, with panels in the base, side, and lid of translucent dark blue enamel, showing striped engine-turning beneath ; in the centre of the lid is an oval panel painted in polychrome with Cupid sacrificing to a Nymph, the borders decorated with opalescent jewel ornaments

*From the Hawkins Collection*

340 A Snuff-Box—*French, Louis XVI.*

Of oblong octagonal form, composed of gold chased with Classic mouldings, the base, cover, and lid inset with panels of vermillion-coloured composition

341 A Snuff-Box—*French, Louis XVI.*

It is of rectangular oblong form, composed of gold ; the sides, lid, and base inset with panels of enamel painted in grisaille with Cupids sporting, the borders enriched with conventional flowers in coloured and opalescent enamels

342 A Snuff-Box—*French, Louis XVI.*

It is oval in form, composed of gold, with panels of translucent grey enamel showing engine-turning beneath ; inset in the lid is a minature painted with profile portraits of Louis XVI. and Marie Antoinette, bordered with diamonds

*From the Hawkins Collection*

343 A Snuff-Box—*French, early Louis XVI.*

It is rectangular in form and composed of engine-turned blood-stone ; the cover opens in two compartments ; the gold mounts chased in accordance with the stone

344 A Snuff-Box—*English, 18th Century*

It is circular in form, composed of tortoiseshell, mounted with a gold thumb-piece and rim ; inset in the cover is a miniature of Sir J. Dunbar, by Nathaniel Plimer, viewed three-quarter face, turned to the left, with hair powdered, in brown coat and lawn kerchief

*From the Hawkins Collection*

345 A Snuff-Box—*French, early Louis XVI.*

It is oval in form, and of gold chased with bands of floral work, bound with ribands alternating with the same decoration in blue and white enamel

346 A Snuff-Box—*French, Louis XV.*

It is oval in form, composed of tortoiseshell, the exterior decorated with port scenes in Vernis-Martin, with borders and thumb-piece of multi-coloured gold chased with flowers

347 A Snuff-Box—*French (?), Louis XV.*

It is oval in form, and composed of brightened steel delicately inlaid with groups of pastoral scenes and compositions of scrollwork in vari-coloured golds

348 A Snuff-Box—*French, Louis XV.*

It is oval in form and composed of gold, the sides, base and cover divided into variously-shaped panels, engraved with lines that radiate from the centre, and further enriched with sprays of flowers in multi-coloured golds ; inset in the interior of the cover is a miniature portrait in gouache of the Duchesse d'Aquillon

*From the Hawkins Collection*

349 A Snuff-Box—*French, Louis XV.*

Composed of plaques of green jasper, with moulded mounts and thumb-piece of gold

*From the Hawkins Collection*

350 A Snuff-Box—*made at Petrograd by Kolbe, in the French Louis XVI. taste*

It is oval in form, and composed of blue steel chased with a feathered design and inlaid with amatory subjects and garlands of laurels in multi-coloured golds

351 A Snuff-Box—*French, early Louis XVI.*

It is oval in form and of chased gold, with two subjects of Cupids sporting, and further enriched with guilloche panels of translucent blue enamel showing a scale ornament beneath

*From the Hawkins Collection*

352 A Snuff-Box—*French, Louis XVI.*

Of oblong octagonal form, composed of panels of old Japanese black and gold lacquer, lined with gold and with friezes in vari-coloured gold

353 A Snuff-Box—*English, late 18th Century*

Of rectangular form, composed of tortoiseshell piqué with coat-of-arms and various flowers in multi-coloured gold

354 A Snuff-Box—*French, Louis XVI.*

Of quatrefoil shape, it is composed of fine panels of Japanese nashiji lacquer, with diaper and other ornaments evenly marked in gold

355 A Pendant—*Spanish, late 17th Century*

Of gold, in the centre is the figure of the Virgin and Child within an oval wreath of formal flowers set with coloured stones and enamelled

356 A Cup, of Nankin porcelain—*17th Century*

To it have been contemporarily added in silver-gilt a foot and handles, pierced and chased with terminal figures, masks and strap-work ; these appear to be of Dutch workmanship

357 A Memorandum-Case—*English, mid-18th Century*

It is of red morocco leather, with a most delicate chased clasp of gold, with composition of scrollwork and figures of Amorini

358 A Rectangular Frame—*French, early 17th Century*

The frame is of gold, chased with a formal laurel wreath design, surmounted by a bow, enamelled white and green

359 A Pendant—*probably French, early 17th Century*

Of gold, it is oval in form, the front concave, and enamelled with a Saint in a border of flowers and Cherubims' heads

360 A Fan—*English, 18th Century*

The sticks are of ivory pierced with conventional foliage ; in the centre is an oval miniature painted with Venus and Cupid

361 A Box—*English, 18th Century*

Rectangular in form ; the base is of striated agate, with mounts of gold ; the lid formed of a small piece of the "Boscobel Oak," inlaid with an oak-tree, in which is depicted the triple-crowned portrait of Charles II.

362 A Box—*French, early 19th Century*

The base and cover formed of two sard intagli, carved with Classical subjects, and mounted with turned gold of two colours

363 A Counter-Box—*English, early 17th Century*

Cylindrical in form, it is of silver, pierced with portraits of Charles I. and Henrietta Maria ; containing thirty-six jettons engraved with the portraits of the kings of England

364 A Goblet—$3\frac{1}{2}$ *in. high—French, 17th Century*

It is constructed entirely of agate, mounted with gold bands round the stem, and the border to the foot set with small diamonds and slightly chased with foliage

365 A Pair of Octagonal Stands—2 *in. high,* $4\frac{7}{8}$ *in. deep—French, 17th Century*

Formed of slabs of polished matrix-of-amethyst, mounted with rims, and dolphins' feet of chased metal-gilt

*From the Magniac Collection*

366 A Bracelet, of velvet and gold

It is formed of a velvet band with an oval gold clasp, enamelled blue and white, set with hair and with the initial G in diamonds

*Said to have been given by George IV. to Mrs. Fitz-herbert*

## MINIATURES.

367 Portrait of a Lady—*English, 18th Century*

She is viewed three-quarter face turned to the right, with powdered hair, in décolleté mauve dress—in chased gold locket

368 Portrait of a Gentleman—*English School*

Viewed three-quarter face turned to the right, with powdered hair ; he wears naval uniform—in gold locket set with a miniature in grisaille

369 Portrait of Napoleon I.—*School of Isabey*

The Emperor is shown almost full face, in the customary dark green uniform—in gilt frame

370 Portrait of a Lady

She is represented three-quarter face turned to the right, with powdered hair, in décolleté blue vandyke costume—in gold locket

371 Portrait of the Duc de Poictiers—*French School*

He is shown three-quarter face, in armour crossed with the Riband of the Saint Esprit—in gold locket, enamelled blue and white

372 Portrait of Col. Duncan, by T. Boyle

Represented three-quarter face, he wears a military uniform—in gold locket, with minute padlock and key

373 Portrait of King Charles I., as Prince of Wales—*English School of T. Oliver*

The miniature, in gouache, represents the Prince almost full-faced, wearing gilded armour and the Riband of the Garter and with white lace ruff—in gold locket, enamelled pale blue

374 Portrait of Elizabeth, Countess Waldegrave, attributed to S. Shelly

She is shown three-quarter face, turned to the left, with natural-coloured hair, large black hat and décolleté white lawn dress ; cloud background—in gold locket, with diamond borders

*Exhibited at the Burlington Fine Arts Club*, 1889

375 Portrait of the Hon. Mrs. Bouverie, attributed to Cosway

She is represented full-face, with dark curling hair, in décolleté white bodice trimmed with jewels—in gold locket, with pearl border

376 Portrait of a Gentleman, by R. Cosway, R.A.

He is represented three-quarter face turned to the left, with powdered hair, blue coat and white neckerchief ; cloud background—in gold locket

*Exhibited at the Burlington Fine Arts Club*, 1889

377 Portrait of a Lady, attributed to J. Smart

She is shown three-quarter face turned to the right, with powdered hair bound with a green and white scarf, in décolleté green dress—in gold locket, with monogram and coronet in seed pearls, enamel and hair

378 Portrait of a Lady, attributed to N. Hone, and dated 1786

She is represented turned to the left, with powdered hair and mob-cap, in white and green striped dress, with black scarf—in gold frame

*Exhibited at the Burlington Fine Arts Club*, 1889

379 Portrait of a Gentleman—*signed* TH

He is shown turned to the left, with powdered hair, in blue coat with gilt buttons—in gold locket

380 Portrait of a Lady, painted in the manner of Engleheart

She is shown full-faced, with powdered hair, in large blue hat with white feathers, and décolleté blue dress—in a gold locket, set with pearls

*Exhibited at the Burlington Fine Arts Club*, 1889

381 Portrait of King Charles I., in oils—*17th Century*; and Portrait of a Divine

The miniature of the king is a memorial portrait, with painted talc overlays, showing various costumes, &c.—in original leather case; the other portrait is in oils, with talc overlays, altering him into various personages—in original tooled leather case

382 Portrait of Charles II.—*English School, 17th Century*

Painted in gouache, the king is represented three-quarter face turned to the right, in black periwig; his dark doublet crossed with the Order of the Garter; lace cravat—in silver-gilt frame

383 A miniature, in the style of R. Cosway, R.A.

It represents the eye of Mrs. Fitzherbert—mounted with an onyx and gold chain as a bracelet

*Said to have been given by George IV. to Mrs. Fitzherbert*

## CARVINGS IN IVORY.

334 A Leaf from a Diptych—3¼ *in.* by 2½ *in.*—*14th Century*

Placed beneath six crocketed arches are scenes from the life of the Virgin

385 A Diptych—4¼ *in.* by 6 *in.*—*Northern French, early 15th Century*

Carved with episodes from the death of Christ, the subjects being arranged beneath eight crocketed arches

386 A DIPTYCH—10¼ *in. high*, 9¼ *in. wide—French, late* 14*th Century*

The subjects, carved in relief beneath Gothic crocketed arches, represent the following subjects from the Life of Christ :—

The Annunciation
The Nativity
The Adoration of the Magi
The Massacre of the Innocents
The Flight into Egypt
The Circumcision
The Raising of Lazarus
The Entry into Jerusalem
Christ Washing the Disciples' Feet
The Last Supper
The Agony in the Garden
The Betrayal
The Flagellation
The Procession to Calvary
The Crucifixion
The Entombment

*See Illustration*

387 A STATUETTE—12 *in. high—Italian*, 16*th Century*

In all probability it represents Cosimo I. de' Medici in Roman armour ; about his lorica is the Collar of the Golden Fleece

*From the Magniac Collection*

388 An ivory plaque—7¼ *in.* by 4¾ *in.—French, early* 18*th Century*

It is carved in low relief with The Annunciation on a ground of pierced trelliswork

*From the Collection of the Marquis de Bailleul*

389 A BODKIN-CASE—6¼ *in. long—French, Louis XV.*

It is finely carved with Nymphs and Cupids among compositions of scrollwork

*From the Collection of Lord Hastings*

390 A Rapoire—10½ *in. long—French, Louis XV.*

Carved with Pluto and Proserpine, a caraytid figure and basket of fruit

391 Another—8¾ *in. long*

Carved with Venus and Cupid, also Satyrs' masks merging into foliage

392 Another—8½ *in. long*

Carved with Diana and Actæon, a mask and birds

*From the Collection of J. T. Gibson Craig, Esq.*

393 A group—3 *in. high*, 6 *in. wide—Flemish*, 17*th Century*

The group, which comprises three boys playing Mora, is executed in the manner of Fiamingo

394 Bust of a Child—3 *in. high*—on ebonised pedestal—*French*, 18th *Century*

395 A Stick-Top—3½ *in. high—German, late* 17*th Century*

It is carved with a composition of hounds attacking a stag and boar

## BRONZES.

396 A Satyr—5½ *in. high—Italian, late* 16*th Century*

The figure is represented in a kneeling attitude with upraised hands as though bearing some object

397 A Triton—5¼ *in. high—Italian, early* 17*th Century*

The bifurcated figure of the Triton, gilt, is represented holding a shell, on a rockwork base of natural bronze

398 A Group, of a Cupid on a dolphin—4½ *in. high—Venetian, style of Sansovino*, 16*th Century*

The group is modelled as the infant Deity playing a musical instrument and sitting astride a dolphin, around which are waves of the sea

399 An Inkstand—5½ *in. wide—Italian*, 16*th Century*

It is in the form of a foot sandalled in the Classic manner, on veined marble plinth

400 Apollo—8 *in. high—Italian*, 16*th Century*

The Deity is represented in his usual Classic pose, the original of which is attributed to Praxilites, on marble plinth

401 A Group, of Venus and Cupid—5 *in. high—Italian, late* 16*th Century*

A model often attributed to G. di Bolognia ; the goddess is represented with the aid of Cupid extracting a thorn from her foot

402 A Satyr—7 *in. high—Italian, early* 17*th Century*

He is represented seated, his right hand extended, on moulded plinth

403 Venus de Medici—16 *in. high—Italian*

It is the usual adaptation of the well-known Classic model, on giallo marble plinth

404 A Bell—4½ *in. high—Italian* (*Venetian*), 16*th Century*

It is engraved with motifs of semi-Eastern characters, also decorated with coats-of-arms, inlaid with silver and inscribed

405 An Inkstand—8¾ *in. wide,* 7½ *in. high—Italian,* 16*th Century*

It is of rectangular form, with a partly fluted base, moulded with coats-of-arms and swags of fruit, on lions' feet; the cover, which contains a drawer, has an eagle at each corner, and the figure of a boy riding a dolphin in the centre

*Exhibited at the Royal Academy Winter Exhibition,* 1904

*From the Collection of Edward Joseph, Esq.*

406 A Bell—6¼ *in. high—Italian,* 16*th Century*

It is surmounted by a helmeted male figure, the actual bell founded with swags of laurel foliage, trophies of arms and a blank shield

*Exhibited at the Royal Academy Winter Exhibition,* 1904

407 A Lamp—10¼ *in. high—Italian, early* 16*th Century*

The actual lamp is moulded as the grotesque head of a negro with open mouth, while the stand takes the form of an eagle's claw

*Exhibited at the Royal Academy Winter Exhibition,* 1904

*See Illustration facing page* 68

408 A STATUETTE—9 *in. high—Italian, attributed to* Andrea Briosco, *called* Il Riccio, *of Padua*

It represents a bifurcated Triton, blowing a shell-trumpet, on circular base

*Exhibited at the Royal Academy Winter Exhibition,* 1904

*See Illustration*

409 A Group—8 *in. high—Italian,* 16*th Century*

It represents two sea-horses, entwined, on rectangular black and white marble plinth

*Exhibited at the Royal Academy Winter Exhibition,* 1904

410 A Group—5⅛ *in. high—Italian,* 16*th Century*

Venus is shown holding in her right hand a book, while with her left she chastises two Cupids who are at her feet, on rectangular giallo marble plinth

*Exhibited at the Royal Academy Winter Exhibition,* 1904

411 A Statuette—14 *in. high—Italian,* 16*th Century—after G. di Bologna*

This is a small variation of the famous Mercury, in this instance his right foot resting on a group of cloud-like forms, on red marble plinth

*Exhibited at the Royal Academy Winter Exhibition,* 1904

412 A GROUP—6½ *in. high—Italian, 16th Century*

The figure of Prudentia stands holding drapery in her right hand, at her left is a stork holding a ball in its claws—on porphyry pedestal

*Exhibited at the Royal Academy Winter Exhibition,* 1904

413 AN INKSTAND—4¾ *in. wide,* 8¼ *in. long,* 4½ *in. deep—Italian, attributed to either* CHRISTOFANO, *or* AMBROGIO FOPPA, *called* IL CARADOSSO, 1445 (?) *to* 1527 (?)

Of oblong rectangular form resting on Satyrs' feet, this inkstand presents differences from the usually accepted model ; at the sides are the Centaurs and medallion heads in relief, but upon the top is a lion's mask surrounded by a laurel-wreath from which issue double ribands

*Exhibited at the Royal Academy Winter Exhibition,* 1904

*See Illustration facing page* 68

414 A PAIR OF FIGURES, doubtless intended as supports for candelabra—16 *in. high—Italian, late 16th Century*

Each is represented as a gracefully posed winged figure of an angel holding a cornucopia, from which issued the nozzles for the lights, on circular bases cast with masks and festoons

*From the Seillière Collection*

*See Illustration*

415 POMONA—8 *in. high—Italian, 16th Century*

She is represented nude, leaning against a tree-trunk on which hangs a basket of flowers, in each hand she holds a poppy-head ; on veined green marble pedestal

416 AN INKSTAND—7½ *in. high—Italian, early 16th Century*

It is designed as a group of a goose and a gander, on triangular base cast with Cherubs' heads, foliage, and formal scrolls, on red marble plinth

417 A Candlestick—8¾ *in. high—Italian*

It is designed as an equestrian statuette, with a man holding in his left hand a vase-shaped nozzle for a candle, on circular base with claw feet

418 An Inkstand—12½ *in. high—Italian*

It has three vase-shaped receptacles for the ink, one being supported on the head of a Satyr who holds in his left hand a bunch of grapes—on triangular base with mask feet at the corners

419 A Pax—7½ *in.* by 5 *in.—Italian, early 17th Century*

Within an architectural frame is represented the subject of the Incredulity of Saint Thomas

420 A Pax—4½ *in. by* 2¾ *in.—Italian, 16th Century*

Within an architectural frame is represented a group of the Madonna, infant Christ and Saint Joseph

421 THE HERALDIC GILT FIGURE OF A LION—6¾ *in. high—Italian (Venetian), early 17th Century*

The lion is represented seated supporting with his dexter paw a scroll-shaped shield charged with a crown and laurel branches, and inscribed "LEGGITIME CERTANTIBUS"—on veined green marble plinth

422 A STATUETTE OF A MAN, kneeling, on circular stand—7 *in. high—Italian, early 16th Century, attributed to Riccio*

The man is represented nude and in a kneeling attitude, and has formerly upheld some object on his back; the drum-shaped stand is hollow and is founded with various grotesque figures of animals and children

423 A Pair of Figures of Amorini—4 *in. high—Italian, 17th Century*

Each is represented seated playing respectively a hand organ and a viola; they are now mounted on copper-gilt column plinths surmounted by bifurcated terminals

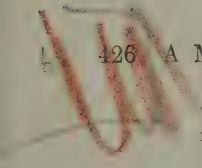
424 A PAIR OF STATUETTES OF BOYS—4¼ *in. high—Italian, early 17th Century*

Each is represented nude, with the right hand upheld; they stand on convex bases moulded in low relief with subjects from the chase—on column plinths of veined red marble

*From the Barclay Field Collection*, 1893

425 A Pair of Vases—6¾ *in. high—Italian (Venetian), late 16th Century*

The vases have inverted-pear shaped borders, moulded in full relief with heads of Cherubims; the lips are gadrooned and have three applied strap-pattern handles—on giallo marble column plinths



426 A MORTAR—6 *in. high—Italian (Venetian), 16th Century*

Its single handle is carefully moulded as the figure of a lizard, whilst the theme of the body decoration is two duplicated Classic friezes

427 A Bell—5 *in. high—Italian, 16th Century*

The top of the handle is surmounted by a group of grotesque masks, the body of the bell moulded with an uncharged shield-of-arms, festoons of foliage, masks and trophies of arms

428 A Figure of a Turkey—5¼ *in. high—Italian*

The bird is represented with his tail spread, the plumage carefully cast and afterwards chased—on giallo marble plinth

429 A FIGURE OF A LION OR PANTHER—4½ *in. high—North Italian, 16th Century*

The beast is represented with its right paw raised, its long tail coiled around its body.

430 A STATUETTE OF DIANA—4½ *in. high—Italian, 16th Century*

The goddess is represented leaning against a tree-trunk, resting her right hand on her forehead

*Exhibited at the Royal Academy Winter Exhibition*, 1904

*Exhibited at the Burlington Fine Arts Club, Italian Sculpture*, 1912

*End of Third Day's Sale*

# Fourth Day's Sale.

## On THURSDAY, MARCH 21, 1918,

AT ONE O'CLOCK PRECISELY.

## PORCELAIN AND FAIENCE.

431 A Porcelain Dish — 24 *in. diam.* — *probably German, 18th Century*

It is modelled with figures and emblems of the arts and sciences in relief, and entirely covered with a white glaze—mounted in an Italian gilt wood frame

432 A Faience Dish — 11½ *in. diam.* — *probably Spanish, 17th Century*

It is decorated with bosses and fluting in relief coloured brown on a green ground—mounted in an Italian carved and gilt wood frame

433 A RHODIAN DISH—13¾ *in. diam.*

It has a green rondel in the centre, the border and rim painted with formal flower sprays and folded leaves

*From the Bardini Collection*, 1902

434 A RHODIAN JUG—9½ *in. high*

It is painted with hyacinths in orange, blue and green on white ground

435 A Faience Bowl—5¾ *in. diam.*—*Persian, late 13th Century*

It is covered with an iridescent lustre, and painted with a bird in the centre and radiating bands of foliage and fluting in blue and black

436 AN URBINO DISH—11 *in. diam.*

It is painted with fishermen drawing a net, by Fra Zanto, whose signature it bears at the back, with the date 1537

437 ANOTHER—11 *in. diam.*

This is painted with Hercules and Cerberus by the same artist, and is signed at the back and dated 1537

## CHINESE PORCELAIN.

438 A Teapot and Cover—*Yung Ching*

It is enamelled with trumpeters in colours on black ground with gilt borders and bands

439 A Group—$6\frac{3}{4}$ *in. high—Ming*

The group represents two boys wearing green and yellow robes, their heads, hands and feet of biscuit porcelain, one boy carries a lotus leaf and the other a fluted dish and cover

440 A Rouge-Pot and Cover—$2\frac{3}{4}$ *in. diam.—Kien Lung;* a jar; and a snuff bottle

In the centre of the cover of the pot is a raised formal flower, enamelled yellow on a red ground, on wood stand; the oviform jar modelled with Hō-Hō birds, enamelled blue, wood cover and stand —in case; the snuff bottle, modelled with Kylins sporting, and with cream coloured glaze

441 Two Sprinklers—$7\frac{1}{2}$ *in. high—Kang-he*

They are shaped as triple gourds, painted with oval panels of flowers in blue on a pale brown ground

442 A Bottle—15 *in. high—Kien Lung*

It is entirely covered with a sang de bœuf glaze splashed with purple, and is mounted with ormolu as a lamp

443 A Beaker—11 *in. high*—and a Vase—17 *in. high*

Both are of turquoise crackle with incised decoration and are mounted as lamps

444 A Nankin Vase—24 *in. high*

It is of cylindrical shape and is painted with mandarin and other figures on a terrace

445 A FIGURE OF KNIE-LUNG, the God of War—$12\frac{1}{2}$ *in. high—Ming*

He is represented seated, his right arm upraised, with body armour of biscuit gilded. The rich robes about him are enamelled with dragons and clouds in yellow and aubergine on a brilliant green ground. His boots are enamelled black

On dark wood stand inlaid with silver

## ORIENTAL OBJECTS OF ART.

446 A Pekin Glass Vase—$11\frac{7}{8}$ *in. high*

With an oviform body, swelling above, from which issues a trumpet-shaped lip; it is wholly carved of glass, principally opaque white with borders of archaic ornaments in relief in crimson. The foot is green, while the lip is of deep transparent crimson with a blue border

On carved ivory stand

447 A Snail—$4\frac{3}{4}$ *in. long*

Carved in agate and chalcedony; it exactly represents the reptile in life

448 A Glass Bowl—5 *in. diam.—Chinese*

It is carved of opaque amber-coloured glass, and shaped as a lotus leaf.—On a stained green ivory stand of similar form, carved in relief with fish, crabs, etc.

449 A Cylindrical Vase—$3\frac{7}{8}$ *in. high—Chinese*

Of opaque white glass, it is carved *en camiae* with utensils, the reliefs being in various colours; and one nearly similar, carved with vases of various flowers

450 A Vase—$3\frac{3}{4}$ *in. high—Chinese*

It is of flattened oviform shape carved of agate, with ring handles and dragons in relief upon a cloud-pattern ground
On carved wood stand

451 A Bangle—*Chinese*

Carved in dark green jade

452 A Vase—$5\frac{3}{4}$ *in. high—Chinese*

Carved of matryx of ruby, it is shaped as the fingered citron
On carved wood stand

453 A Vase—$4\frac{1}{2}$ *in. high—Chinese*

Carved of agate, it is shaped as the fingered citron
On carved wood stand

454 A Heart—$3\frac{1}{2}$ *in.* by $3\frac{1}{4}$ *in.*—and a stand—*Chinese*

The heart is carved of rock crystal, and finely polished; the circular stand is of dark green jade, pierced with key patterns, etc.

455 A Vase and Cover—$5\frac{1}{4}$ *in. high—Chinese*

Carved of rock crystal it is of flattened square-shaped form, the cover surmounted by a small monster, at the base is seated the figure of a mythical monster on whose back rests a smaller vase
On rectangular carved wood base

456 A Vase and Cover—$5\frac{3}{4}$ *in. high—Chinese*

Carved of rock crystal it is of flattened oviform shape, with elephant head handles, the lower part of the vase is carved in high relief with groups of persimmon fruit, sacred fungus, etc.
On stained ivory stand

*Exhibited Burlington Fine Art Club, "Chinese Art,"* 1915

457 A Joey or Sceptre—$13\frac{1}{2}$ *in. long—Chinese*

Carved of rock crystal it is of the customary form, decorated in low relief with dragons, and with an engraved character at the end

*Exhibited Burlington Fine Art Club, "Chinese Art,"* 1915

458 A Lapis Lazuli Bowl—3 *in. diam—Chinese*

It is of trefoil form with four moulded bands above, carved with archaic and key pattern ornaments, with three pierced handles
On rectangular wood stand

459 A Four-Leaf Lacquer Screen—13 *in. high—Chinese, Kien Lung*

It is carved with scenes from a Romance, and painted in polychrome, with inscriptions on the reverse

460 A Vase—5¼ *in. high—Cantonese Enamel—Kien Lung*

The body is oviform, the neck moulded with a short cylindrical neck, the handles of metal gilt chased with dragons and clouds; about the body are finely painted four upright panels, with the floral emblems and birds of the seasons, on a green key pattern ground, various ornaments about the neck, also a band of chased bronze gilt

461 A Small Lacquer Cabinet—*Modern Japanese*—7 *in. wide*, 7 *in. high*

Of oblong rectangular form with a door at one end enclosing three drawers respectively fitted with small trays and boxes, it is of the finest possible quality of gold lacquer with conventional Chinese landscapes in reliefs of various heights, with slight inlays of mother o' pearl and free use of nashîji, on a stand with short cabriole legs decorated with diaper patterns; mounted with gold chased with the kirimon

462 Seven Chinese carved wood stands with marble tops—3 *ft. high;* and a larger ditto—4 *ft. high*

## VENETIAN GLASS.

463 A Goblet—6½ *in. high—early 16th Century*

The bowl nearly cylindrical moulded with ribs in relief, and painted with scale pattern in colours; supported on a spreading stem of dark blue glass with traces of gilding

*From the Taylor Collection*, 19..

464 A Tazza—6 *in. high*—11 *in. diam.—early 16th Century*

It has a wide shallow bowl moulded with ribs round the lower part and painted with rosettes and scale pattern in coloured enamels; supported on a spreading fluted foot

465 A Biberon—13 *in. high*—*16th or 17th Century*

Shaped, as a vessel constructed of white and blue glass surmounted by a monster

466 Two Goblets and One Cover—11 *in.* and 6¾ *in. high—early 18th Century*

They are of inverted cone shape and both decorated with Vitro di Trina work

467 Two Vases—9¼ *in. high* and 6½ *in. high*—*17th and 18th Century*

One is of dark green glass, of inverted cone shape, the other of similar form decorated with Vitro di Trina work

468 A Dish—9¾ *in. diam.*—16*th Century*

The centre is moulded with spiral fluting and enamelled with the arms of Pope Clement VII.

469 A Standing Cup and Cover—14½ *in. high*—17*th Century*

It is composed of maroon glass and supported on an entwined stem of white glass with red and white Vitro di Trina work in the centre

470 A Cylindrical Vessel and Cover—11½ *in. high*—and a Goblet —6¼ *in. high—early* 18*th Century*

The vessel is decorated with vertical banding Vitro di Trina work, and the goblet with spiral bands of white

471 Three Ewers—5½ and 4½ *in. high*—18*th Century*

They are composed of opalescent glass with fluted bodies and moulded handles

472 Three Goblets—18*th Century*

They are composed of opalescent glass with moulded stems.

473 A Bowl and Two Bottles—6¼ *in. diam.*, 7¾ and 8¾ *in. high*—17*th and* 18*th Century*

The bowl is of white glass with blue and white ribs round the lower parts, the bottles are respectively turquoise blue and brown

474 Three Goblets and a Vase—18*th Century*

Composed of white glass with moulded handles in blue and white

## BRONZES.

475 A Door Handle—5¾ *in. high—Italian,* 16*th Century*

Issuing from drapery it takes the form of a grotesque mask with protruding tongue

476 A Holy Water Stoup—4¾ *in. high—Italian,* 17*th Century.*

In the centre stands the figure of the infant Christ, with three shell-shaped receptacles at the base with heads of Cherubim between, on marble plinth

477 Menelaus : a Bust—4¾ *in. high,* on giallo pedestal—*Italian*

Represented in classic armour, probably from a larger model by Cellini

478 A Bell—7½ *in. high—Italian, late* 16*th Century*

It is moulded with double coats of arms and surmounted by the figure of a youth playing a tambourine

479 Diana: a Statuette—6 *in. high—Italian, 16th Century*

The goddess is represented as though drawing a bow from her quiver, at her feet is a hound—on rectangular bronze plinth

*Exhibited at the Royal Academy Winter Exhibition*, 1904

480 Mars: a Statuette—6¼ *in. high—Italian, late 16th Century*

The god is represented, helmeted, his left arm resting on a club, and with drapery over the right

On giallo marble plinth

*Exhibited at the Royal Academy Winter Exhibition*, 1904

481 A Gilt Statuette—4¾ *in. high—Italian, middle of the 16th Century*

The figure represents Hercules bearing on his back the Erymanthean boar

On rectangular veined marble plinth

*Exhibited at the Royal Academy Winter Exhibition*, 1904

482 A Medallion—2⅞ *in. diam.—French, dated* 1630.

On the reverse is a profile portrait of Cardinal Richelieu, on the obverse is Victory in a car signed beneath I WARIN and dated as stated above

483 A MASK—12 *in. wide—Italian, 16th Century, in the manner of Ghiberti*

A *cire perdue* casting, it takes the form of the grotesque face of some monster, both horned and winged. There are evidences of surface chasing

484 Astronomy: an Emblematic Figure of a Youth—14¾ *in. high—French, 18th Century*

485 A Bronze Plaque—4¼ *in.* by 3¼ *in.*

Similar to the design of the Martelli mirror in the Victoria and Albert Museum, on the reverse are the arms of the Pope Julius II

486 Jupiter—4¼ *in. high—Italian, 17th Century*

The God is represented nude in the act of hurling the Thunderbolt

487 Two Lions' Masks—11 *in.* by 11 *in.—Italian*

Doubtless these grotesque masks were the mouthpieces of cisterns and are founded on the Ghiberti model

488 AN INKSTAND AND COVER—7¾ *in. high—Italian, 16th Century*

It is of triangular shape cast with friezes of foliage and arabesques, the cover surmounted by a statuette emblematic of Truth, the base supported by three masks and claw feet

*See Illustration facing page* 57

489 A Pair of Candlesticks—8 *in. high—Venetian, 16th Century*

The nozzles are shaped as vases cast with cupids and rams' heads in relief, on circular bases supported upon the shoulders of three kneeling cupids connected by swags of fruit and flowers

*See Illustration facing page 57*

490 A Pair of Supports—7 *in. high—Italian, late 17th Century*

Each is represented as a bifurcated merman with upraised arms, doubtless a support for a tazza

491 A Gilt Figure of a Warrior—8¼ *in. high—Italian, early 17th Century*

He is represented in classic armour standing by the shaft of a war chariot, on veined red marble plinth

*From the Demidoff and San Donato Collections*

492 Marcus Aurelius—3¼ *in. high—Italian, late 16th Century*

A minute rendering of the famous classical statue

493 A Statuette of a Boy—3½ *in. high—18th Century;* and a Boy —3¾ *in. high—Italian, 16th Century*

The first is represented nude upholding a tortoise, on fluted red marble plinth; the second is a terminal figure of a boy represented nude

494 A Statuette of Apollo—7¾ *in. high—Italian, 16th Century*

The Muse is represented partially draped holding against his left thigh the lyre—on square plinth of veined red and green marble

495 A Lamp—5 *in. high—Italian, early 16th Century—attributed to Riccio*

The receptacle for the oil is in the shape of a tortoise whose body rests on a vase-shaped stem moulded with grotesque masks, the cover is missing—on Egyptian porphyry plinth

496 A Door-Handle—7½ *in.* by 6½ *in.—Italian, 17th Century*

It is of copper gilt cast hollow and takes the form of a grotesque mask holding in its mouth two winged terminals that finally verge into scroll form

497 Faith: a Statuette—8¼ *in. high—Florentine, 16th Century*

This allegorical figure holds in her right hand the Papal key and in her left the fisherman's ring, a dog at her side represents Fidelity

498 An Inkstand—3½ *in. high,* 7¼ *in. wide—Paduan, early 16th Century*

It is formed as a figure of a sea monster with human head merging into foliage, and holds between its fore paws a cockle shell. The receptacle for the ink is missing

*See Illustration*

499 A Figure of a Satyr—9½ *in. high—North Italian, 16th Century*

The figure upholds upon its head a shallow basin (probably a perfume burner) on a triangular base with mask supports

500 A Support—13½ *in. high—Italian*

Issuing from a triangular achitectural base is a vase-like form festooned with swags of flowers, on this rest three figures of satyrs

501 A Bell, of Bell Metal—6 *in. high—Italian, late 16th Century. Signed Joseph de Levis*

The handle is of baluster form, the bell itself moulded in low relief with sea horses upholding shields, one of which is charged with a Maltese cross

502 A Bell—6 *in. high—Italian, late 16th Century*

The handle is of baluster form, the bell itself moulded with swags of fruit and flowers, between which are grotesque masks

503 A Bell—4¾ *in. high—bearing a French inscription, and dated* 1557.

The handle is formed of three figures of Amorini, the bell itself moulded with Orpheus on Mount Parnassus

504 The Fighting Gladiator—10¾ *in. high—Italian, late 16th Century*

This figure is a fine reproduction of the famous antique Borghese model

505 The Listening Slave — 6¾ *in. high—Italian, early 16th Century*

An early and complete rendering of a figure after the antique sometimes called " The Blade Sharpener "

506 A Pyx—3½ *in. high—German, late 16th Century*

It is of cylindrical shape, the sides chased with the Last Supper and other scriptural subjects divided by masks and strapwork. The cover repoussé with lobes and surmounted by a figure of Christ at the column

507 A Pair of Candlesticks — 7¼ *in. high—Venetian, 16th Century*

They are designed under Saracenic influence, being entirely engraved with the true arabesque, and partly encrusted with silver, the nozzles vase-shaped, with wide wax pans and domed plinths

*See Illustration*

508 The Spinario—7½ *in. high—Paduan, school of Riccio, early 16th Century*

A small reproduction of the Antique

*See Illustration*

## DECORATIVE FURNITURE.

509 A Walnut-Wood Table—4 *ft.* 10 *in. wide—Comprehensively Italian, 16th Century*

It is supported on four fluted columns with foliage capitals divided by arches, the central frieze being carved with spiral gadrooning

510 A Square Walnut-Wood Table—24 *in.* by 24 *in.—Italian, School of Urbino, 16th Century*

The border of the top is carved with gadrooning, and supported by architectural brackets, the frieze rests upon the heads of four carved Tritons partly gilt; the frieze contains one drawer

*From the Bardini Collection*

511 A Small Cabinet—9½ *in. high*, 15 *in. wide—Flemish, 17th Century*

The front has two folding doors which enclose small drawers, the whole overlaid with plaques of tortoiseshell bordered with chequer pattern in ivory; the cabinet is mounted on a Chippendale rosewood stand, with satinwood borders and pierced corner brackets

512 A Pair of Walnut-Wood Torchères—47 *in. high—Spanish*

The supports of the torchères are formed of circular columns carved with rams' heads, lions' masks, swags of fruit and small caryatid figures, and partly gilt

513 A Torchère—58 *in. high*

The stem of the torchère is partly gilt and carved with drapery festoons and foliage resting on a tripod with scroll feet

514 A Pair of Lanterns—6 *ft.* 6 *in. high—Venetian, 16th Century*

They are of hexagonal shape, of embossed metal gilt, with figures of Amorini in high relief; supported on gilt wood tripods carved with scale pattern and claws

515 An Arm Chair—*Early 18th Century*

The legs and X shaped stretchers are rectangular shaped decorated with flowers and foliage and scale pattern in plaster work, the seat, back and arms stuffed, and covered with petit point embroidery with bouquets of flowers in silks on blue ground

516 A Set of Six Chairs—*English or Dutch, late 17th Century*

The walnut wood legs and stretchers are carved with ornaments in the William III. taste, the backs and seats covered with panels of gros and petit point needlework, with pantomime and other figures, birds and compositions of scroll-work worked in polychrome on a black ground

517 Four Walnut-Wood Arm Chairs—*17th Century*

The arms, legs and stretchers are of scroll design carved with fluting, the seats and backs stuffed, and covered with gros and petit point embroidery worked with figures, birds and foliage in coloured silks and wools on black ground

518 A Walnut-Wood Caqueteuse Chair—*French, in the style of Henry II.*

The back is formed of a narrow upright panel carved with foliage and strapwork and with open centre supported by a turned baluster, the arms of scroll shape supported by similarly turned columns

519 Another—*French*

The back formed of a narrow upright panel carved with foliage and strapwork with a lion's mask at the top

520 A Settee—5 *ft.* 10 *in. wide*

The framework of walnut wood with turned arms, legs and stretchers, the seat and back stuffed, and covered with gros and petit point embroidery with figures in Elizabethan costume, landscapes and flowers in coloured wools

521 A Three-Leaf Screen—3 *ft.* 3 *in. high*

The leaves are mounted with three panels of Italian embroidery worked with arabesque foliage and strapwork in gold thread on satin ground with red velvet borders

522 A Mahogany Arm Chair—*English*

A copy of a chair in the Soane Museum, said to have been designed by Hogarth

523 A Parqueterie Escritoire—37 *in. wide*—*French, style of Louis XV.*

It has a folding writing slide in the front enclosing divisions, two drawers below and eight small drawers at the back above with leather covered fronts; the panels inlaid with trellis work in tulip and kingwood, mounted with ormolu

524 An Upright Piano

The movement by Pleyel of Paris in a case of walnut wood most elaborately carved in the French Renaissance taste, inset with bronze plaques with figures of Diana, Cupid, etc., also plaques of lapis lazuli

525 A Walnut-wood Table—2 *ft.* 10 *in. wide*—*French, 16th Century*

The top is of oblong shape supported at the ends by bifurcated figures, their arms terminating in foliage, between these are a series of arches supported on slender columns, the base ornamented with masks, lions' claws and leafage

526 A Walnut-wood Table—4 *ft.* 9 *in. wide Italian*, 17*th Century*

It is of oblong shape fitted with two drawers, the top supported by caryatid figures terminating in foliage and with arches and foliage below the frieze

527 A Walnut-wood Cabinet—7 *ft. high*, 4 *ft. wide—French*, 16*th Century*

It has a cupboard in the upper part enclosed by one door, two drawers in the centre and two cupboards in the base. The panels and balusters boldly carved with caryatid figures, Sphinx masks and strapwork in the Renaissance taste

*From the Du Ball Collection.*

528 A Walnut-wood Armchair—*Italian*, 16*th Century*

The arms are carved with palm leaves and terminate in rams' heads, the seat and rectangular back covered with crimson velvet studded with brass bosses

529 Another Armchair

It is of nearly similar form as the preceding, with wood seat and velvet covered back

530 A Pair of Walnut-wood Armchairs—*Italian*

The arm supports and the stretchers carved with caryatid figures, foliage and strapwork, the seats and backs covered with crimson velvet

531 An Oblong Oak Table—4 *ft. wide—Swiss*, 16*th Century*

The top slides enclosing a chest, the sides carved with linen pattern and a lion holding a shield, on trestle supports carved with grotesque heads, with lock plate of iron wrought with foliage

532 A Walnut X-shaped Armchair—17*th Century*

The centre of the supports carved with a lion's mask, foliage and shells and with palm leaves on the arms. The seat and back of red velvet

533 A Walnut-wood Credence—4 *ft.* 7 *in. high*, 4 *ft.* 3 *in. wide —French, School of Lyons*, 16*th Century*

The upper part of the credence is enclosed by two doors with an open shelf below, the panels carved with caryatid monsters emerging into strapwork, masks and foliage at the corners and a band of spiral fluting round the central frieze which forms two drawers

534 A Walnut-wood Armoire—7 *ft.* 3 *in. high*, 4 *ft.* 3 *in. wide— French*, 16*th Century*

The cabinet is enclosed by one door in the upper part and two doors below with three small drawers in the centre, the panels carved with satyrs' masks and strapwork divided by caryatid male and female figures carrying on their heads baskets of fruit, the whole designed under the influence of the art of Henry II.

*From the Collection of T. F. Shattock, Esq.*
*Exhibited at the Burlington Fine Art Club*
*Exhibited at the Victoria and Albert Museum*

535 A Walnut-wood Square Table—25 *in. square—French, 16th Century*

The top is supported on a stem formed as a single turned column which rests upon a cruciform base carved with lions' claws and strapwork, partly gilt

*From the Collection of Ernest Beckett, Esq., M.P.*

536 Another—27 *in. square—French, 16th Century*

The top of the table is supported on five legs with turned balusters at the base, which rest on a plinth carved with acanthus foliage and shells

537 Two Walnut-wood Panels—3 *ft. high,* 18 *in.* and 16 *in. wide—German, early 17th Century*

One is carved with a shield of arms surmounted by a helmet and surrounded by Amorini, the other is but half a coat of arms surmounted by a crown and surrounded by the collar of the Golden Fleece

538 A Buffet or Credence of Walnut-wood—5 *ft.* 4 *in. high,* by 4 *ft.* 5 *in. wide—Comprehensively French, first half of the 16th Century*

In form it represents a credence over which rests a capital supported by four caryatid male and female figures whose bodies below diverge into masks and festoons of fruit and flowers, in the centre is a small cupboard enclosed by a rectangular door below which are three drawers; the decoration of the whole is under the art of the influence of Henry II.

*From the Collection of Thomas F. Shattock, Esq.*

*Exhibited at the Victoria and Albert Mnseum*

*Exhibited at the Burlington Fine Arts Club*

539 A Walnut-wood Mirror—3 *ft.* 8 *in. high,* 2 *ft.* 4 *in. wide—Italian, 16th Century*

The frame-work is carved with gadrooning, rosettes and architectural mouldings and with traces of gilding

540 A Walnut-wood Credence—5 *ft. high,* 2 *ft.* 3 *in. wide—French, 16th Century*

The upper part is enclosed by one door with a drawer and open shelf below, the central panel of the cupboard carved with a military trophy and strapwork with pilasters at the sides, the upper part of the cabinet supported in the front by two fluted columns

541 A Walnut-wood Chest—21 *in. high,* 32 *in. wide—French, in the Renaissance style*

The front panel is carved with two figures of nymphs supporting a shield and with caryatid figures at the angles

542 An Oak Credence—4 *ft.* 11 *in. high*, 4 *ft.* 6 *in. wide—French, in the Renaissance style*

The upper part is enclosed by two doors with an open shelf below, the angles splayed, and the panels carved with medallion heads, arabesque foliage and strapwork in the style of the period of Francois I.

543 The Companion Credence—4 *ft.* 11 *in. high*, 4 *ft.* 3 *in. wide*

The panels are carved with very similar designs to the preceding credence

544 A Cassone of Walnut Wood—5 *ft.* 7 *in. long*, 2 *ft.* 2 *in. high—Comprehensively Venetian, late* 16*th Century*

The central panel is carved in high relief with a recumbent female figure emblematic of Faith, scroll work borders flanked by grotesque birds and swags of fruit and foliage, with a bold gadrooned moulding round the base, the whole heightened with gilding

545 A Walnut-Wood Cassone—5 *ft.* 6 *in. wide—Italian*, 16*th Century*

The front is carved with a frieze of caryatid figures, Amorini and gryphons with foliage and strapwork round the borders

546 A Walnut-Wood Dwarf Cabinet—3 *ft.* 3 *in. high*, 4 *ft.* 3 *in. wide—French, in the style of the* 16*th Century*

It is enclosed by folding doors and has two drawers in the frieze at the top, the panels of the doors carved with arches bordered by acanthus leaves and flanked by bold caryatid figures

547 A Circular Cabinet—3 *ft.* 8 *in. high—Spanish, late* 16*th Century.*

It is of architectural design, the frieze supported by six spirally fluted Corinthian columns with enriched base, the single panel and sliding door being carved with compositions of strapwork and rectangular mouldings, the whole surface gilt

548 A Credence, of walnut wood—5 *ft.* 7 *in. high*, 4 *ft. wide—Under Northern French influence, mid-*16*th Century*

It is of semi-circular form, the upper portion of greater size than the lower, in both of which are rectangular doors enclosing a cupboard, around the upper part of the credence are six male and female caryatid figures festooned with swags of fruit between which are carved masks and mid-Renaissance ornaments; the same decoration only in a very modified form and more freely introducing strapwork, decorates, the lower part of the cabinet with semi-circular mouldings at the top and base

549 A Walnut-Wood Buffet—7 *ft.* 3 *in. high*, 4 *ft.* 9 *in. wide*—*French, in the Renaissance style*

In the centre are two cupboards with two drawers and an open shelf below and a high raised back; the panels are carved in bold relief with caryatid figures, masks, gryphons, and strapwork with shells and acanthus leaves round the borders, the centre supported by figures of two gryphons

550 A Walnut-Wood Writing Table—6 *ft.* 6 *in. high*, 4 *ft. wide*—*Italian, in the Renaissance style*

It is formed as an oblong table, with two drawers carved with a frieze of arches and foliage, and the front supported by two legs which are carved as caryatid sphinxes, a panel of strapwork supporting the back and cupboards at the sides; at the back of the table stands a rectangular cabinet with a cupboard and one drawer, the panels carved with masks and strapwork and with rams' heads and caryatid figures at the corners with an arched formation below

*From the Collection of the Count de Courval*

*From the Collection of the Princess de Saigon*

551 A Persian Rug—9 *ft.* 6 *in.* by 6 *ft.* 5 *in.*

The design consists of formal flowers and foliage in colours on a crimson centre with bands of conventional ornament on buff and dark blue bands round the border

552 A Persian Rug—17 *ft.* 9 *in.* by 8 *ft. 3 in.*

The design consists of large flowers and foliage in colours on dark blue centre, and with the same design repeated round the border, divided from the centre by red bands

553 An Axminster Carpet with red ground—25 *ft.* by 21 *ft.*

## SHOWCASES

554 A Small Showcase—36 *in. high*, 11½ *in. square*

It is of pyramidical form with glazed sides, the framework overlaid with tortoiseshell in ebony borders, mounted with metal gilt

555 A Gilt Showcase—31 *in.* by 19½ *in.*

On carved and gilt stand of Louis XV. design

556 A Lacquer Show-cabinet—7 *ft. high*, 3 *ft.* 9 *in. wide*—*Venetian, 18th Century*

The cabinet consists of a rectangular show-case with glazed doors, sides and back resting on a console table with cabriole legs, the whole surface decorated with foliage and scroll work in gold on red ground

557 A Pair of Bronze Bound Showcases, with doors opening in the centre—each 5 *ft.* 4 *in. high*, 4 *ft.* 4 *in. wide*, 15 *in. deep*

Each on walnut-wood stands elaborately carved with Gothic tracery

558 Another nearly similar—5 *ft.* 4 *in. high*, 4 *ft.* 4 *in. wide*, 17 *in. deep*

On a walnut-wood stand carved with four arches, beneath which are various Gothic motifs

559 A Bronze Bound Showcase, with opening ends—4 *ft.* 6 *in. high*, 5 *ft.* 4 *in. wide*, 1 *ft.* 9 *in. deep*

560 A Pair of Bronze-Bound Showcases, with single doors in front—Each 4 *ft. high*, 2 *ft.* 11 *in. wide*, 13 *in. deep*

On walnut wood bases, carved with three arches, beneath which are Gothic motifs

561 Three Hanging Bronze-Bound Showcases, with single doors in the fronts—Each 4 *ft. high*, 3 *ft.* 6 *in. wide*, 6½ *in. deep*

562 A Pair of Hanging Bronze-Bound Showcases, with single door fronts—Each 4 *ft.* 6 *in. high*, 1 *ft.* 10½ *in. wide*, 7 *in. deep*

## TAPESTRY.

563 A Cushion Cover—19 *in. square*, *English* (*Soho*)—18*th Century*

It is woven with a pheasant and a branch of flowers with architecture in the background

564 Two Cushion Covers, 18 *in. square*—*Scandinavian*, 17*th Century*

They are woven with equestrian and other figures in circular panels with floral borders on a brown ground

565 A Lambrequin, 8 *ft. wide*—*Brussels*, 17*th Century*

It is woven with swags of fruit, knots of ribbon, emblematic figures and serpents in colours on pale green ground with a shield in the centre inscribed SVPRA FERNESTRAN

566 A Lambrequin, 10 *ft.* 7 *in. high*, 7 *ft.* 2 *in. wide*—*Brussels*, 17*th Century*

It is brilliantly woven with figures, vases of fruit, flowers, and birds in colours

567 A LAMBREQUIN—10 *ft.* 8 *in. high,* 13 *ft.* 6 *in. wide—Brussels, 17th Century*

It is of nearly similar design to the preceding with swags of fruit across the top supported by Cupids, in the centre is an oval cartouche

568 TWO BORDER PIECES, 9 *ft.* 6 *in. high,* 22 *in. wide,* 2 *ft.* 5 *in. high,* 8 *ft.* 6 *in. wide—Brussels, 17th Century*

One is an upright border piece bearing the Brussels mark woven with Cupid and Psyche and a vase of fruit and flowers; the other a portion of a border woven with swags of flowers and fruit on a pale green ground

569 A PANEL, 9 *ft. high,* 7 *ft. wide—Florentine, 17th Century*

It is woven with the Medici Arms on a shield festooned with drapery and bordered with scroll foliage

570 A PANEL, 7 *ft.* 6 *in. square—German, probably late 16th Century*

It is woven with a coat of arms and crest on a groundwork of foliage, with arabesques, shields and military trophies round the border

571 AN OBLONG PANEL—8 *ft.* 8 *in. high,* 14 *ft.* 4 *in. wide—Flemish, 16th Century*

It is woven with an architectural colonnade through three arches of which are viewed extensive landscapes, buildings and figures. The supports to the colonnade designed as caryatid figures supporting on their heads baskets of fruit; the ground consisting of a composition of Renaissance ornament introducing Amorini, arabesques, sphinxes, etc., woven in colours on a brick red ground

572 AN OBLONG PANEL—9 *ft. high,* 21 *ft.* 6 *in. wide—French or Flemish, 16th Century*

It is woven with a verdure design with numerous flowering plants among which are introduced a pheasant and other birds and a shield of arms with the motto A. MOI. NE. TIEN. COCNIES

The design being worked in colours on a dark blue background. The border woven with fruit and flowers on a brick red ground

573 A PANEL—3 *ft.* 4 *in. high,* 5 *ft.* 6 *in. wide*

The panel represents the Adoration of the Magi in the style of the early 16th century, the figures being worked in coloured silks enriched with gold thread, the border designed with Renaissance ornament in colours and gold thread on a red ground

*End of Fourth Day's Sale*

# Fifth Day's Sale.

## On FRIDAY, MARCH 22, 1918,

AT ONE O'CLOCK PRECISELY.

## OBJECTS OF ART.

574 A Pair of Silver Statuettes—4¼ *in. high*

They depict respectively Michael Angelo's famous David and Dionysos, on black and giallo marble plinths

575 A Silver Statuette—4½ *in. high*—and a Statuette—3½ *in. high*

One represents a Bacchanal upholding a tripod stand; the other a Greek player (comedy), on black and giallo marble plinths

576 Hermes—a Statuette—4½ *in. high*

Bronze gilt, after the antique

577 A Figure of Christ Crucified—*Italian, late 16th Century*

Modelled of silver, with the wounds enamelled crimson; in rectangular metal-gilt frame surmounted by figures of Cupids

578 A Koran Case—*Persian, 17th Century;* and four ornaments

The case is rectangular in form, fashioned of soft gold enamelled with Houris and groups of flowers in natural colours. *Exhibited at Leeds*, 1868; the ornaments are fashioned of gold, set with coloured stones, and of amber, *formerly the property of King Thebaw*

579 A Bust of St. Joseph—8½ *in. high—Italian, 18th Century*

It is embossed in silver, and represents the head and shoulders of the saint, his right hand held above the heart, draped in a cloak

580 A Silver Ewer, *Portuguese;* and an Enamelled Metal Plaque, *Spanish*

The ewer is repoussé, with figures of amorini and fluting, and the plaque is enamelled with a chalice and host

581 A Wax Relief Portrait—4¾ *in. diam.*

It is said to represent a member of the Medici family; viewed in profile, turned to the left, dressed in armour, with ruff

582 Four Draughtsmen

Of turned wood; with applied portraits in coloured ivory of Martin Luther, Ulrich von Hutten, Franz von Linkingen, and Knipper Dolling

583 A Crucifix—10½ *in. high—probably Italian, late 17th Century*

The cross is of boxwood, and hollow. The figure of Christ and the emblems of the passion applied in ivory

584 An Object in Nassau Ware—7 *in. high—early 16th Century*

It is spheroidal in form on a cylindrical base with applied shields of arms surmounted by the figure of a page, since in the interior is a rattle it was doubtless intended for a child's toy

585 A Pair of Onyx Columns—27½ *in. high*

They are of classical design with caps and bases of Algerine onyx

586 Two Terra Cotta models for wellheads, 11¼ *in. diam.* and 8 *in. diam.—Italian*

One is a model of the wellhead in the Palazzo of the Doge's Palace, Venice, and is modelled with terminal figures, lions' masks and shields of arms, it is signed M. Garolto, Venezia. The other of octagonal section modelled in bas-relief with a frieze of tritons

587 The Lion of St. Mark, in terra cotta—5 *in. high—Italian (Venetian), 16th Century*; and a Lion—8 *in. high—Italian, 17th Century*

The lion of St. Mark is represented with quadruple head; and the other is of heraldic character, upholding a shield

588 A Processional Cross—33 *in. high—Spanish, 17th Century*

It is of copper gilt, embossed in the centre of the arms is a representation of the Virgin and Child, about the Cross are disposed oval convex silver gilt plaques with strapwork on a transparent blue enamel ground; the large knop is octagonal in section

589 A Limewood Plinth—16 *in. wide—French, early 18th Century*

It is of oblong triangular section, resting on cherubs' heads and freely carved with festoons of flowers and various classic mouldings

590 The Virgin and Child—11 *in. high—Flemish, early 16th Century*

The group is of oak and shows traces of painting and gilding. The infant Christ is seated on the right knee of the Virgin who wears a crown of silver gilt

591 The Stand for a Table Clock—5¾ *in. high—German, early 17th Century*

It is of polygonal shape, constructed of metal gilt, each facet overlaid with a tracery design in silver, chased with gryphons and terminals, divided by spandrels and supported by a stand with nine claw feet

592 A Crucifix—13½ *in. high—French, 18th Century.*

The cross is of moss agate, the figures of Christ and the two Marys wrought in gold, with the nails and wound in diamonds; below is applied a cartouche, embossed with Abraham's sacrifice

593 Two Gilt Frames—18 *in.* by 14 *in.*, and 21¼ *in.* by 19 *in.*

One is carved with a figure of Amphitrite, and marine emblems; the other with Amorini and compositions of scroll work, and fitted with glass front as a miniature case

594 A Steel Tazza—4¾ *in, wide*—and an Ivory Buckle

The tazza is etched with arabesques, partly gilt and supported on a metal gilt stem chased with amorini; the buckle is carved with the Virgin and Child and a papal coat of arms

595 A Small Cabinet—10 *in. high,* 12½ *in. wide—Portuguese, 17th Century*

It has a falldown front enclosing eight drawers, the whole overlaid with plaques of tortoiseshell divided by ivory bands engraved with scrollwork

596 Three Monstrances—14½ *in.* and 14 *in. high—Italian, 17th Century*

They are of copper gilt with embossed and engraved decoration and are now fitted as lamps

597 A Monstrance—23 *in. high—Italian, 17th Century*

Of copper gilt, with embossed decoration and figures of angels at the corners; it is now fitted as a lamp

598 A Pewter Tankard, 6½ *in. high—French, 17th Century—probably by Briot*

The barrel is decorated with three oval panels enclosing allegorical figures on a ground of strapwork, fruit and small figures of Cupids, the same style of decoration being repeated on the cover

599 A Pair of Altar Candlesticks—10 *in. high—Italian, 17th Century*

The stems and plinths are composed of rock crystal, carved with facets, and mounted with silver borders chased with beading, Cherubs' heads and strapwork cartouches

600 An Altar Set—8 *in.* and 5¼ *in. high—Italian, 17th Century*

The set comprises a Cross and pair of candlesticks constructed of rock crystal engraved with emblems of the Passion, and mounted with silver gilt borders, on octagonal plinths chased with foliage

601 An Ewer—5 *in. high*

It is carved in lapis lazuli, the bowl formed as a nautilus shell mounted with gold, the handle chased as a mermaid and with gold borders to the foot, enamelled with foliage in green and black

602 A Pair of Altar Candlesticks—9½ *in. high—French Provincial*

The stems are of rock crystal carved with various faceted architectural forms, on inverted pear shaped vases, the nozzles chased with acanthus leaves.

603 A Pax—4½ *in.* by 3⅛ *in.—Italian, 16th Century*

It is constructed of honestone carved in high relief with figures of the Virgin holding the Infant Christ, and St. Joseph

604 A Statuette—2 *in. high—Italian, early 17th Century*

It is carved of honestone, representing the Farnese Hercules, on a giallo marble plinth, mounted with metal gilt

*Exhibited at the New Gallery, Early Italian Art*

605 A Candlestick—7½ *in. high—French, early 17th Century*

Composed of iron; the vase-shaped nozzle rests upon a pilaster of triangular section of which shape is also the base; the whole is deeply etched with figure subjects, strapwork and formal birds overlaid with gold; on three bronze dolphin feet

606 A Crucifix—9½ *in. high—early 17th Century*

The cross and Christ are of silver gilt with delicately applied mouldings; the knop of rock crystal faceted; the base triangular in the same medium; mounted with silver gilt caryatid figures, masks, etc.; on three faceted crystal feet

607 A Mirror—30 *in.* by 26 *in.—Flemish, 17th Century*

The frame is of silvered metal repoussé with cherubs in strapwork borders

608 A Mirror—40 *in. high,* 20 *in. wide—Italian*

The frame is of walnut wood of upright rectangular form carved with masks and trophies and with groups of Amorini and gryphons at the top and base

609 A Gilt Casket, 34 *in. wide*

The panels are decorated with figures, animals and foliage carved in relief; supported on a stand with rectangular tapering legs decorated with shells and strapwork, in the style of the early part of the 18th century

610 An Oak Chest Front—3 *ft.* 3 *in. high,* 5 *ft. wide—French, 15th Century*

The greater part of the panel is occupied by a design of Gothic tracery introducing floral rosettes while across the lower part runs a frieze of oriels; mounted with an iron lock plate

611 An Embroidered Frieze—10 *in. by* 50 *in.—Italian, early* 17*th Century*

It is worked with arabesques and poppy heads in appliqué embroidery of crimson velvet on linen

612 A Herald's Tabard—*English, early* 18*th Century*

Woven with the arms in appliqué embroidery of coloured satins enriched with gold and silver thread

613 Two Panels of Petit Point Embroidery—*Each* 19 *in. high,* 6 *ft.* 2 *in. wide—English*

They are worked with Solomon and the Queen of Sheba and numerous other figures in coloured silks and wools, the scenes being depicted in a Tudor garden with pergolas and buildings in the background and small animals and flowering plants in the foreground

## CARVINGS IN IVORY.

614 A Cross—4¾ *in. high—Italian, late* 17*th Century*

At the base of the cross are carved composition of scrollwork and cherubs surrounding receptacles for relics

615 A Group—3½ *in. high—probably Flemish, early* 17*th Century*

It represents Venus and Adonis, with a small figure of Cupid and a dog at the base

616 A Figure of a Satyr—3¼ *in. high—Flemish,* 17*th Century;* and a Child—4 *in. high*

The Satyr is represented carrying a wine-skin

*From the Londesborough Collection*

617 A Pax—5¼ *in.* by 2 *in.—probably Spanish,* 16*th Century*

Carved in low relief with figures of the Virgin and Child surrounded by a rosary, angels at the corners

618 A Bust of a Youth—5½ *in. high—Italian*

The bust which represents a nude youth has been attributed to Donatello

619 The Virgin and Child—10 *in. high—probably Spanish or Portuguese.*

On ebonised plinth

620 A Slender Column—*7 in. high—French, 17th Century*

It is most delicately turned, with various motives partly gilt

621 Four Counter Boxes—*French, late 17th Century*

The boxes are signed by Mariaual le Jeune, à Rouen, and engraved with medallions of Cupids in borders of foliage and strap-work, partly stained. They contain numerous counters

622 An Infant Bacchanal—$2\frac{3}{4}$ *in. high—Flemish, 18th Century*—and an Ivory Pedestal

The Bacchanal is carved in a drunken attitude leaning against a barrel. The pedestal of oblong shape is carved with masks and leafage and partly gilt

623 A Relief—*Flemish, 16th Century*

It is carved with the Crucifixion, with Mary and St. John at the foot of the Cross, contained in a contemporary silver locket engraved with formal leafage and a monogram

624 Fourteen Bone Plaques from a Casket—*North Italian, 15th Century*

Carved with scenes from the life of Christ—mounted round the sides of a pedestal of ebonised wood

625 An Hour Glass—*Italian,* $12\frac{1}{2}$ *in. high*

Constructed of ebonised wood, supported by three ivory columns engraved with scriptural subjects and inscriptions

## CARVINGS IN BOXWOOD.

626 A Small Statuette—$1\frac{3}{4}$ *in. high—Flemish, early 17th Century*

It represents a figure of St. Sebastian bound to a tree, mounted with metal gilt on onyx base

627 A Group—$4\frac{1}{2}$ *in.* by $3\frac{1}{4}$ *in. wide—German, early 16th Century*

The group depicts the Vision of St. Hubert, with saints in the foreground surrounded by hounds

628 A Frame, $7\frac{1}{4}$ *in.* by 5 *in.—French, period of Louis XIII.*

It is elaborately and delicately carved with scroll foliage entwined with garlands of flowers and with busts of Cupids at the base, and a blank shield at the top surrounded by Cupids

629 A Figure of a Boy—$5\frac{1}{4}$ *in. high—Flemish, School of Fiamingo*

He is depicted nude in running attitude with his right arm raised

630 A Circular Plaque—3⅛ *in. diam.—Flemish, 17th Century*

It is carved in high relief, with figures allegorical of Virtue triumphing over Vice

631 A Pair of Candlesticks—6½ *in. high—French, late 17th Century*

They are carved in the style of Bagard de Nancy with arabesque foliage, the stems of baluster form and the plinths octagonal

632 A Powder Primer, 3 *in. high—Flemish, 17th Century*

It is carved with figures emblematic of the elements, and supported on a rectangular pedestal carved with foliage and strap-work in low relief

633 A Head—*Flemish, 17th Century*

It is carved in full relief, and represents a grotesque in the costume of the 17th century

634 An Hour Glass—6¼ *in. high—16th Century*

It is mounted at each end with a hexagonal plaque carved with medallion portraits of Francis I. and Diana de Poitiers

635 Another—5¾ *in. high—16th Century*

It is constructed of boxwood, one end carved with a medallion portrait of a woman wearing robes and chain, and the other with a small portrait of Charles the Bold carved in honestone

636 A Spoon—*South German, late 17th Century*

Of boxwood; both bowl and stem are carved in low relief with various religious subjects, and lengthy inscriptions

637 A Carved and Pierced Finial

It is formed as a gothic façade with a circular relief of the adoration of the Magi in the centre, partly gilt

*From the Magniac Collection*

638 An Oblong Plaque—3 *in.* by 5½ *in.—German, 16th Century*

It is carved in almost full relief with the Temptation of Adam in the Garden of Eden, and in the distance the Expulsion from the Garden

639 An Upright Plaque—10 *in.* by 6½ *in.—Flemish, 16th Century*

It is carved with the Descent from the Cross, the figures being in nearly full relief

640 An Altar Piece—9½ *in. high—German*

It is designed as a Renaissance octagonal turret, with a series of panels round the sides carved with subjects from the life of Christ divided by nitched colonnades surmounted by small statuettes, the extreme apex supported on scroll brackets and surmounted by a group of the Almighty supporting a figure of Christ on the Cross The base rests upon caryatid winged figures issuing from foliage which in turn is supported by a spreading plinth carved with leafage

*From the FitzHenry Collection*

641 A Mirror Case, of Oak and Boxwood—$8\frac{3}{4}$ *in.* by $7\frac{1}{4}$ *in.*

The centre is formed of a circular plaque of boxwood carved with Belshazzar's Feast in oak frame work of Henry II. type carved with caryatid figures and strapwork and inset with small boxwood cartouches carved with nymphs holding shields of arms

642 An Altar Piece—$10\frac{1}{2}$ by $7\frac{1}{4}$ *in.*—*Flemish or German*

It is designed in the early Renaissance taste and carved with scenes from the Life of Christ with the Annunciation in the centre and surmounted by a group of the Almighty and a group of the Crucifixion, the subjects divided by turned pilasters, in full relief

## BRONZES.

643 A Hanging Lamp—$5\frac{1}{2}$ *in. high—Italian, 16th Century*

It is of classical form, resting on three feet, moulded with a mask merging into acanthus foliage

644 A Figure of a Boy—$6\frac{1}{4}$ *in. high—Italian*

The figure represents a youth upholding a branch; mounted on a Japanese plinth

645 A Statuette—5 *in. high—Italian, early 16th Century*

It is the seated figure of a boy holding in either hand a cornucopia of fruit, on agate plinth

*Exhibited Royal Academy Winter Exhibition*, 1904

646 A Cup—3 *in. high—Italian*

It is of almost cylindrical form cast in relief with figures of Jupiter, Muses, etc., on short stem

On veined green marble plinth

*Exhibited Royal Academy Winter Exhibition*, 1904

647 A Gilt Socle—3 *in. high—Italian, 17th Century*; and a circular bowl, 5 *in. diam.—Italian, 16th Century*

The socle is embossed with bifurcated tritons and surface chased, on one face are engraved the initials N.V., the bowl is cylindrical, on tripod feet, with loose handle, and is cast with knotted ornaments and the Austrian eagle

648 A Head of a Boy—5 *in. high—Italian, 18th Century*

On white marble pedestal, carved with an urn

649 A Head of a Boy—$5\frac{1}{4}$ *in. high*

On dove grey marble pedestal

650 A Pair of Sphinxes 10½ *in. high—French*

They are of the well-known model, their heads representing portraits of ladies of the Court of Louis XV. the bodies clothed in lambrequin drapery, on white marble plinths

651 A Pair of Figures of Tritons—4½ *in. high—Venetian, 16th Century*

The figures are modelled as bifurcated tritons seated on turtles and blowing through conch shells; they show traces of formerly having been gilt

*From the Cottereau Collection, Paris*

*See Illustration facing page 57*

652 A Lamp—11½ *in. high—Italian, attributed to Belano*

The lamp is formed as a boat-shaped vessel cast with acanthus foliage and surmounted a figure of the infant Mars, the receptacle for the oil supported on a baluster stem and claw base

653 A Lamp—6 *in. wide—Italian—attributed to Riccio*

It is of oval bowl form, with handle and spout; around the sides cast in low relief are sea deities. Beneath are the initials C.I.C. and I.O.M.S. The base is missing

654 An Inkstand—7½ *in. high—Italian (Venetian) late 16th Century*

The spheroidal ink vase is supported on a circular base resting on the back of three infant fauns, between which are festcons of beadwork, the cover surmounted by an amorini

655 A Mortar—5½ *in. high—Italian, late 16th Century*

It possesses one handle formed as a dolphin, about the centre is a frieze in which amorini supporting shields of arms form the chief motifs. It is also modelled with masks, lions and friezes

656 A Terminal—7½ *in. high—Italian*

It takes the form of a bifurcated Torso in a grotesque attitude with the head raised and tongue extended

657 A Statuette of a Triton—8 *in. high—Italian, 16th Century*

The Triton is represented struggling with a dolphin between his legs and standing on a conch shell
On white and green marble plinth

658 A Pair of Statuettes—6½ *in. high—French, 18th Century*

Each represents a nude boy, seated on a column, probably after a model by Pigalle

659 Hercules—5 *in. high—Italian, late 16th Century*

He is represented brandishing in both hands his club

660 St. Sebastian—5 *in. high—Italian, 16th Century*

The Saint is represented with his hands bound behind him

661 GANYMEDE—6¾ *in. high—Venetian, early 16th Century*

The youthful figure is represented nude with his left arm raised above his head, with his right hand he holds the neck of the eagle

*See Illustration facing page* 68

662 Atlas—6 *in. high*

The figure is shown kneeling on his left knee and supporting a fluted vase on his shoulders.

663 Diana; a bust—2¾ *in. high—Italian, 16th Century*

664 A Figure of a Boy—3 *in. high—Italian, 16th Century*

665 A Satyr—5 *in. high*; and a small gilt Statuette of Mars—2¼ *high*

666 A Vase Mount—3 *in. diam.—Italian*; and a Group of a Crane and Tortoise—3¼ *high*

The vase mount is of circular shape cast with three satyrs' heads in high relief; the group, which is probably by Barye, represents a crane standing on a tortoise

667 An Inkstand—3¼ *in. high—Italian, late 16th Century*

It is of triangular shape, the sides decorated with a frieze of masks and leafage, with animals' heads supported by scrolls at the corners

668 An Inkstand—2¾ *in. high—Italian, 16th Century*

Shaped as a pedestal with upright plaques round the sides cast in the manner of Moderno with nymphs in relief.

669 Zephyrus—9 *in. high—Italian, School of Donatello, early 16th Century*

It represent a mask of a youth with inflated cheeks

670 A Candlestick—9½ *in. high—Venetian, late 16th Century*

The nozzle is cast with emblems of the Passion, the stem of baluster form, on triangular base supported at the angles by seated figures of lions.

671 A Pair of Busts of Children—7½ *in. high—Signed F. Flamand (il Fiamingo)*

Both are represented nude, their heads turned towards each other—on rectangular pilaster bases.

672 A Bust of a Faun—9 *in. high—cire perdue, early 17th Century*

It represents the head of a youthful faun, whose smiling visage is turned to the right.

673 A Statuette of Cupid—11½ *in. high—early 17th Century*

The youthful god is represented seated, nude and wearing a helmet.

674 A Bust—8½ *in. high—Italian*

It represents the bust of a man with flowing locks, his head turned to the right; his shoulders draped in a classic toga on red marble scale.

675 An Oval Wine Cooler—31 *in. wide—Italian, 17th Century*

The sides are repoussé and surface chased with compositions of foliage and strapwork with gryphons supporting a shield; at the ends are scroll and mask handles, and the feet are designed as monsters' claws.

676 Hercules—30 *in. high—French, late 17th Century*

He is seated on the lions' skins thrown over a rock, his left arm leaning on his club.

677 The Shepherd Paris—25 *in. high—French*

A statuette of a youth playing the flute with a lion's skin thrown over his shoulders, he leans against a tree trunk at his side, on veined green marble pedestal.

678 A Knocker—16 *in. high—Italian, attributed to Alezzo Vittoria*

It is cast with a mask of Neptune supported by two dolphins whose tails terminate in foliage.

*From the Palazzo Grimani*

*From the Capel Cure Collection*

## DECORATIVE OBJECTS

679 A Pair Louis XVI. Candlesticks—19¼ *in. high*

They are formed of bronze figures of fauns, supporting ormolu torches from which issue branches for two lights each, on pedestals of veined red and white marble with ormolu enrichments.

680 A Pair of Louis XVI. Candelabra—24 *in. high*

They are formed of bronze figures of Bachanian infants carrying ormolu cups, supporting on their heads ormolu vases from which issue acanthus branches for two lights, on white marble pedestals with ormolu enrichments

681 A Louis XVI. Clock—14½ *in. high*

The movement by Meyer à Paris, in ormolu drum-shaped case, with figures of Fame and Cupid at the sides, and emblems of astronomy at the base

682 A Pair of Louis XV. Ormolu Candlesticks—7¾ *in. high*

The stems and triangular plinths chased with composition of scroll work, and with figures of children supporting the nozzles

683 A Pair of Louis XV. Ormolu Vases

Of classical design, with strapwork handles, finely chased with laurel festoons in high relief, and with acanthus foliage and fluting on the necks and covers.

On white marble pedestals

684 A PAIR OF LOUIS XVI. VASES AND COVERS—12½ *in. high*

The bodies and covers are composed of glass, cut with spiral fluting. They are richly mounted with ormolu finely chased in the manner of Gouthière, with satyrs' mask handles, festooned with vine branches, supported on square-shaped plinths of ormolu, with spirally fluted stems

*Given by Marie Antoinette to a Mr. Foster.*

*See Illustration*

685 A Louis XVI. Clock—19½ *in. high*

The movement contained in a white marble case, designed as an architectural façade, mounted with ormolu friezes and enrichment, chased with vine foliage and rosettes, at the top is a sculptured group of Venus and Cupid

686 A Pair of Louis XVI. Candelabra—31 *in. high*

Formed of bronze figures of nymphs supporting ormolu cornucopiae, filled with fruit, from which issue branches for three lights, each with a Bacchanalian Thyrsos in the centre. On white marble plinths mounted with vine festoons

687 A Pair of Louis XVI. Candelabra—13½ *in. high*

Designed in the manner of Gouthière, they are each formed as an ormolu figure of a boy seated on a bronze goat and supporting the nozzle for the candle, on white marble plinth with ormolu frieze and beadings

688 A Boulle Clock—16½ *in. high*

It has an ormolu dial with enamel numerals, the case inlaid with arabesques in brass on red tortoiseshell ground, and mounted with ormolu Cupids and caryatid figures at the corners

689 A Pair of Louis XVI. Ormolu Candlesticks—11½ *in. high*

Each formed as the figure of a Cupid supporting a foliage nozzle for the candle, on pedestals of veined red and white marble with ormolu masks and chains

690 Le Baiser: a Pair of Louis XVI. Ormolu Groups after Houdon—5½ *in. high*

On dove grey marble plinths with ormolu enrichments

691 A Louis XVI. Pedestal—6 *in. high*, 7 *in. diam.*

Composed of a drum of white marble, mounted with ormolu cap chased with drapery and stars

692 A Pair of Bronze Andirons—3 *ft.* 6 *in. high—French*, 16*th Century*

They are of baluster form surmounted by spherical vases, the bases cast with cockle shells and Cupid's masks, the ironwork wrought with scrolls

693 A Gilt Bronze Figure of Cupid—7 *in. high*

On rocco pedestal chased with masks and shell work

694 A Pair of Bronze Groups—6½ *in. high—French*, 18*th Century*

Each group represents three infant bacchanals riding respectively a goat and panther; on oval giallo marble plinths

695 A Pair of Bronze Cupids—10 *in. high—French, style of Louis XVI.*

In either case the figure of the infant God is mending his bow; mounted on ormolu plinths chased with swags of laurel foliage

696 A Pair of Bronze Boys—8 *in. high—French, style of Louis XVI.*

They are represented nude, in recumbent attitudes, on a groundwork of rockery; mounted on red marble plinths

697 A Marble Vase and Cover—15 *in. high—Italian*, 16*th Century*

It is of classical form chiselled in relief with formal oak branches, with fluted base and shoulder

698 Cæsar Galba: a Bust—6½ *in. high—Italian*, 18*th Century*

The head is carved in chalcedony with drapery round the shoulders carved in red jasper, on gilt scroll and porphyry plinth

699 A Cover of a Missal—12 *in.* by 8½ *in.*—*Italian, 17th Century*

The board covers are overlaid with cloth of silver, richly embroidered with scroll work at the corners; in the centre are the arms of the Bishop of Turin

700 Henry IV. and Sully. A pair of busts—6 *in. high*—*French, 16th Century*

They are sculptured in white marble each represented in armour and wearing respectively the order of St. Esprit and St. Michael, on ivory pedestals and ebonised plinths

701 An Inkstand—14 *in. wide*

It is constructed of an oval plaque of veined red and white marble mounted with two vases and a border of ormolu chased with foliage in the Louis XIV. taste

702 A Pair of Candlesticks—8¾ *in. high, Louis XVI.*

The stems and plinths are of turned and faceted agate, most richly mounted with applied silver gilt ornaments in the form of Bucraniae, satyrs' masks, flaming torches, and laurel wreaths

703 A Pair of Candlesticks—6 *in. high—French, Louis XIII.*

They are constructed of moss agate with baluster stems and hexagonal bases delicately modelled with leaf pattern medallions in silver gilt

704 Pair of Statuettes of Children—4¾ *in. high—French, Louis XVI.*

Composed of bronze they represent a male and female child partially draped—on white marble socles with ormolu mouldings

705 Pair of Candlesticks—8 *in. high—French, Louis XVI.*

Each is formed of a bronze figure of a child upholding a gilt vase which forms a nozzle for the light; the bases of ormolu chased with emblems of music and the drama—on grey marble plinths

706 A Pair of Bronze Figures of Children—8½ *in. high*

They hold emblems of drama and literature and are supported on scroll work plinths chased with shells in the Louis XV. taste

707 Le Baiser: a bronze group after Houdon—4¼ *in. high*

Mounted on white marble pedestal with ormulu mouldings

708 An Ormolu Fender and Pair of Andirons

Designed in the manner of the period of Louis XV. with military trophies and foliage

709 An Ormolu Fender

Designed in the manner of the period of Louis XVI. in the form of a balustrade, with bronze seated figures at the ends